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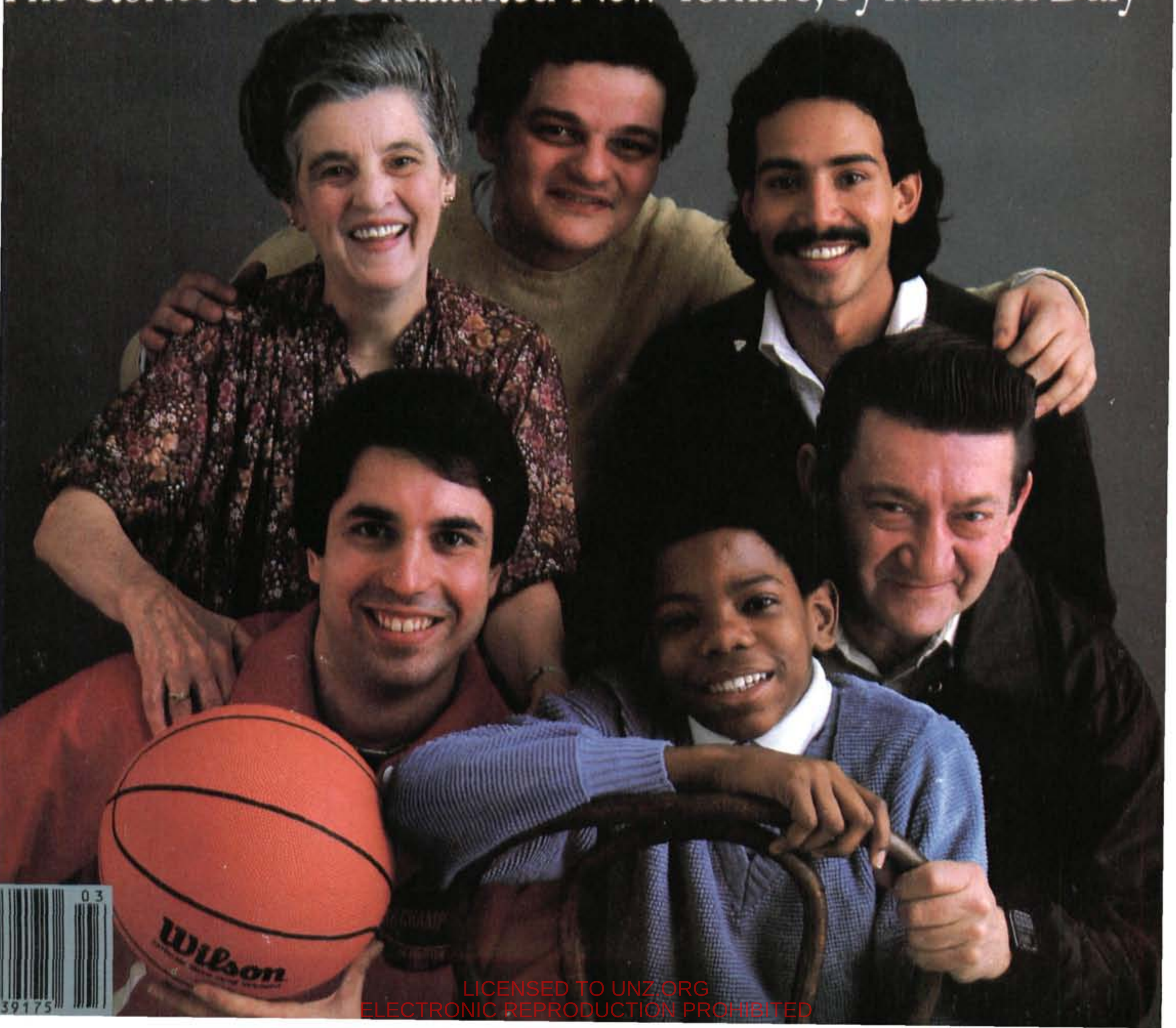
Fashion Preview: Spring Flings, by Anna Wintour

NEW YORK®

Who Says There Are No Heroes?

The Stories of Six Undaunted New Yorkers, by Michael Daly



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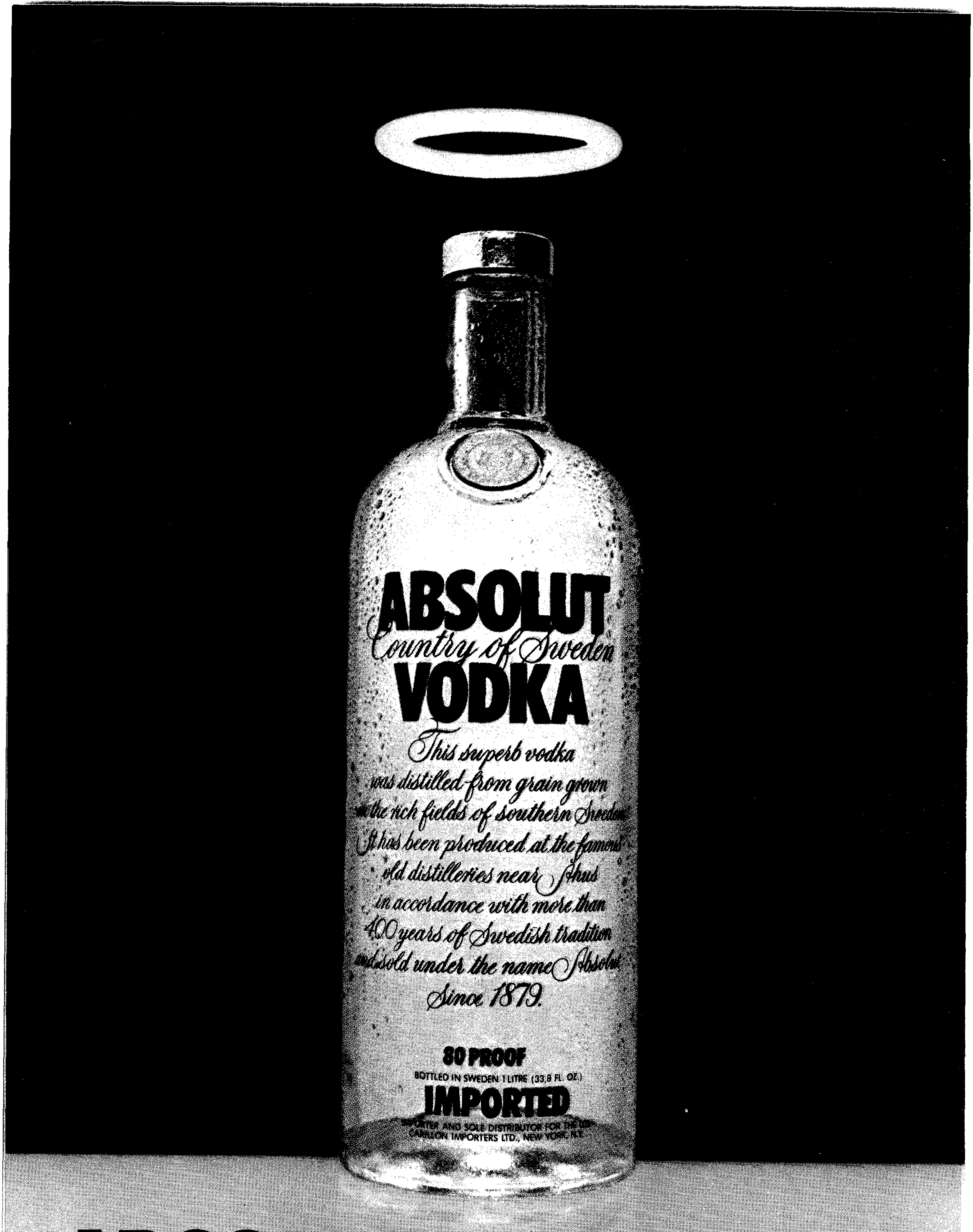
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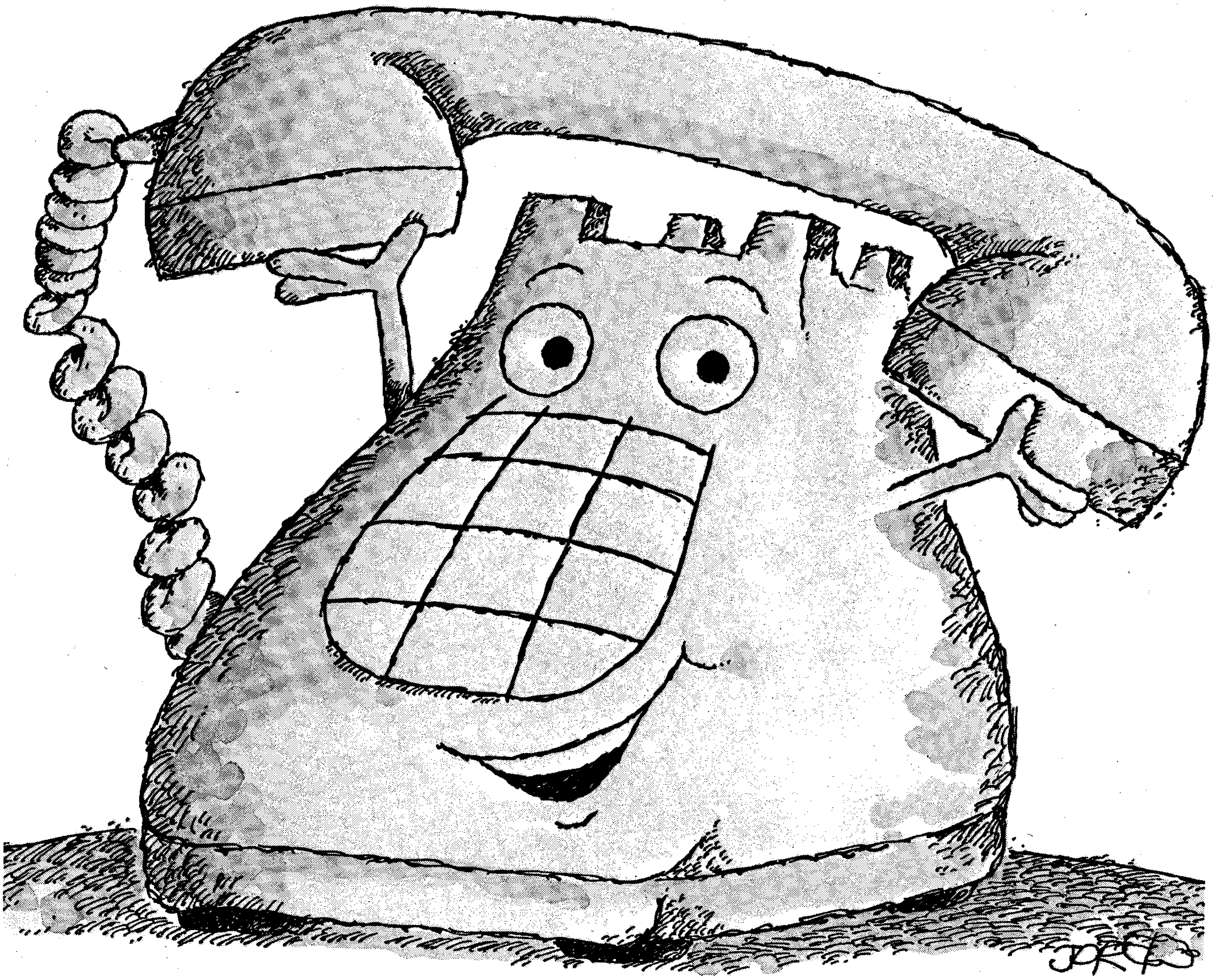

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By Michael Daly

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Here's to good friends Carl Spielvogel and Bill Backer, the unlikely pair who abandoned McCann-Erickson in 1979 and went on to form the fastest-rising agency in ad history. Together at McCann they once concocted snappy campaigns for Miller Lite and Löwenbräu beer. Within two months of striking out on their own, they had lured away the lucrative Miller account. Since then, at B&S they have also wooed and won such glamorous clients as J&B scotch, Campbell's soup, and Bon Jour jeans, and have proceeded to create their own legend. Sometimes, on Madison Avenue you *can* take it with you.

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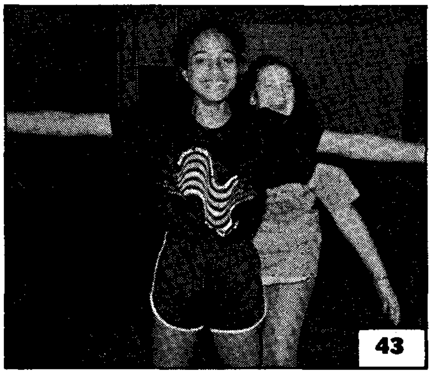
By Katharine Davis Fishman

Back in the fifties, Hunter College High School was the place for gifted young women. Reputedly the best of the city's "special" public schools, it nurtured its select few, gave them a rigorous, high-quality education, and made them conscious, for life, of their superiority. Since then, through enforced coeducation and affirmative action, the school has admitted both boys and a high proportion of minority students from disadvantaged backgrounds. How has this changed the quality and spirit of the school? Not a whit.



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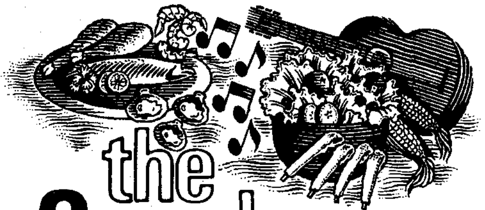

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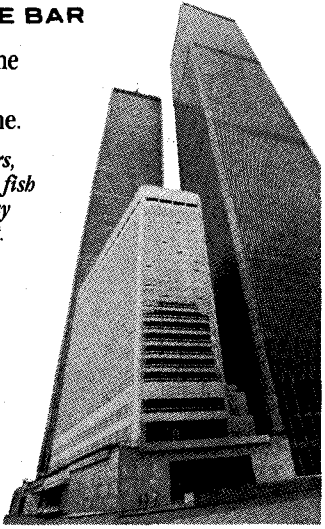

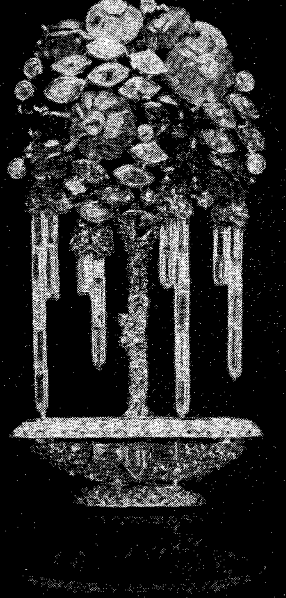

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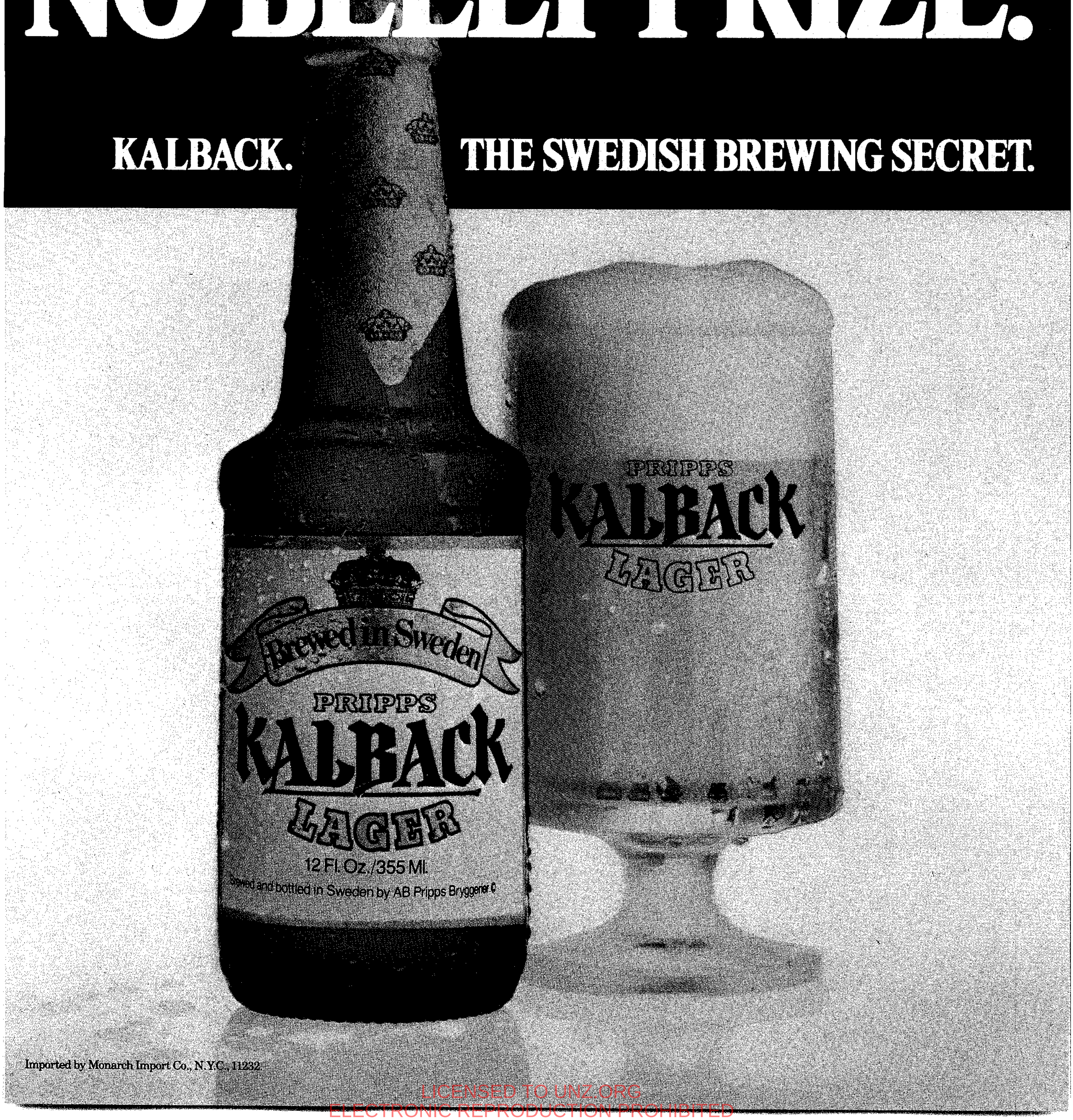
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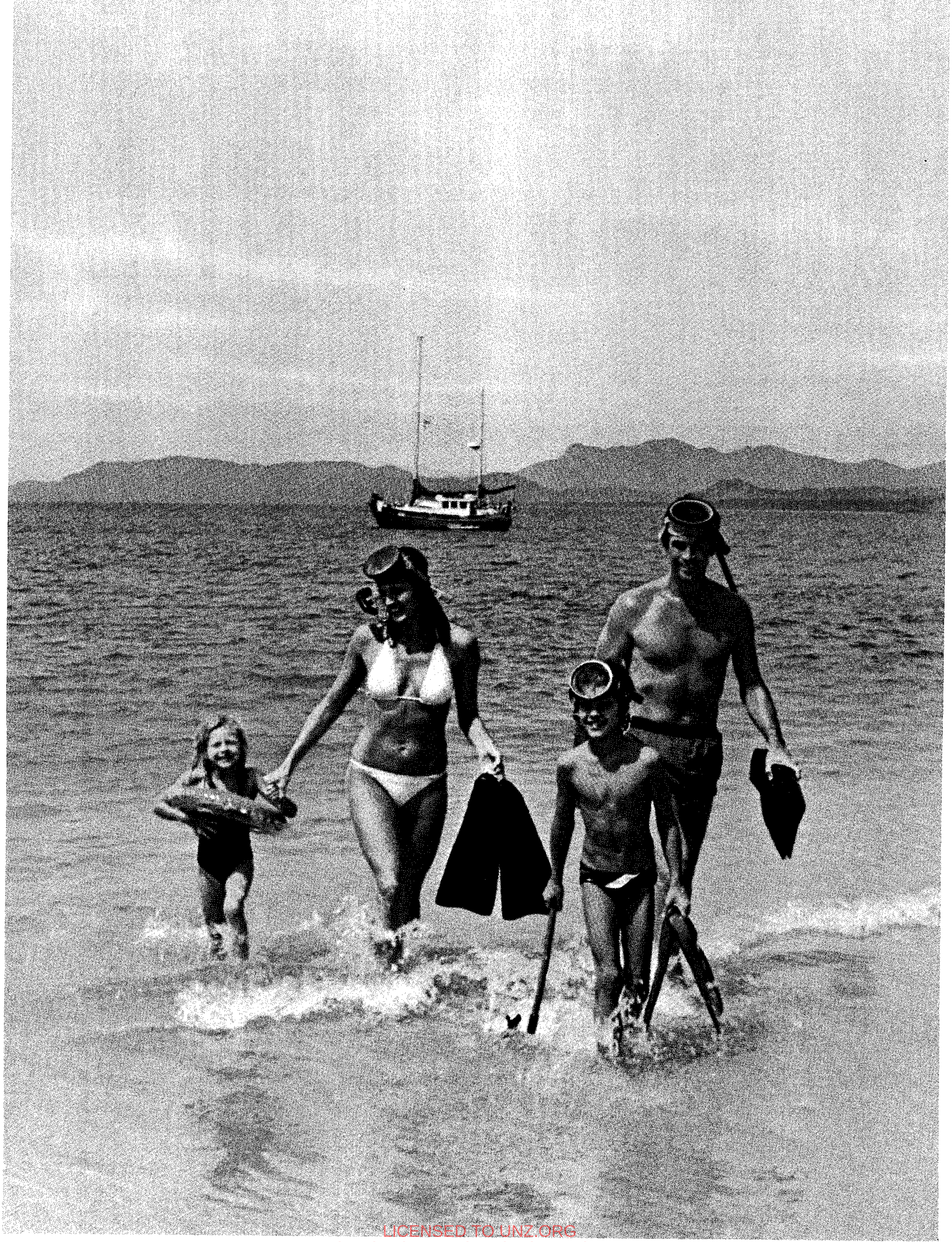

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LETTERS

Single in the City

ON THE EVE OF OUR FIFTEENTH ANniversary we read your "Single in the City" issue [December 28, 1981–January 4, 1982]. We loved it and laughed a lot. The whole scene seems like such a lot of work. Thank goodness we're married!

Danielle R. and Leonard S. Bernstein
Metuchen, N.J.

SOME YEARS AGO *New York* PUBLISHED a story I wrote titled "How 'Gay' Is New York?" The conclusion, albeit imprecise, was that something on the order of three-quarters of a million New Yorkers are gay. Judging from your 60-page coverage of being "Single in the City," you believe all of these people are happily coupled, they no longer exist, or they simply don't matter.

John Reid
Manhattan

I'VE BEEN WORRIED LATELY ABOUT MY sexual identity, but, thank God, now I can rest easy. *My* copy of *New York* had a gal on the cover!

Ron Lindamood
Pulaski, Va.

THE CITY IS FILLED WITH WOMEN LOOKing for men—but "appropriate" men, "qualified" men, men who fulfill certain expectations. I am an ex-teacher, current office worker who married a handyman who goes to work in a "green suit." I am a college grad; he isn't. He doesn't carry an attaché case, speak "psychological New Yorkese," have a country house, or know who's in or out. He's not what you'd call sophisticated; he doesn't know one opera from another. He definitely would not make it in a singles bar. *But*—he's extremely intelligent, excellent with my children, very loving, and totally committed to me. Taking one's eye off the cash register and the outer trappings, there are lots of very fine men in this world if one is willing to make "concessions."

Marcia Epstein MacFarlane
Manhattan

I HOPE THAT YOUR COMMENTS ABOUT the feasibility of single-parent adoption did not discourage anyone from considering it ["What the Laws Say," by Stephen A. Newman]. While it is true that a single adult will have problems adopting a pre-school, healthy, Caucasian child in the United States (a problem shared with many couples wishing to adopt), there are definitely other possibilities open to the adult wishing to create a family through love and adoption. The children are waiting. Adoptive Single Parents of New Jersey is one support group in this area that helps singles to find legitimate sources for adopting children. We believe strongly that all of us—adults or children—need to belong to a family unit.

Letters for this department should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, New York 10017.*

Lea Wait
President, Adoptive Single Parents
of New Jersey
Bernardsville, N.J.

ON PAGE 29 OF YOUR YEAR-END ISSUE, Richard West writes about two people who met at a party given on the Upper East Side by Singles Lifestyle International, Ltd. ["Looking for Love in So Many Places"]. We would like to note that S.L.I. sponsors approximately twenty such social events each month, for which there are no membership fees and only modest admission prices. S.L.I. is in fact the undisputed largest singles organization in the tri-state area.

Allen B. Dorfman
President, Singles Lifestyle International
Great Neck, N.Y.

IN "SEX AND THE SINGLE PARENT," Cynthia Heimel's quote "a good babysitter is not an old German woman whom you suspect to be an uncollected Nazi" was poor judgment, cheap, vulgar, and a tasteless stab at humor, reeking of paranoia. Perhaps, had she and her sister come under the influence of an "old German woman" earlier in their lives, they would not be divorced and, most probably, Ms. Heimel would not subject her young son to her promiscuous sex life. Should Ms. Heimel find time from her barhopping and manhunting, she should read Wendelgard Von Staden's book, *Darkness Over the Valley—Growing Up in Nazi Germany,* to learn something about her uncollected Nazis. Her comment is the type of journalism highly reminiscent of another era, and the generic writing of that time.

Julitta Doernberg
Address withheld

AS A SPECIALIST ON CONCERNS AND problems of single parents and their children, I was impressed by the tone and attitude of Cynthia Heimel's article on sex and the single parent. It exhibited three qualities I have found to be typical of most successful single parents: a balanced approach to meeting their own and their children's needs, a sense of

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TIME

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The impulse that prompted man to reach for the great gold rings of Saturn, the instinct to explore, may be one reason for man's success as a species.

Curiously enough, we do not take curiosity very seriously. But it has done great things for mankind. It is the larval stage of every great achievement, from polio vaccine to space exploration.

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TIME's ability to breathe life into any subject is rarely more welcome than in the field of science, where so much happens, and so much of it is hard to understand. Clarifying the opaque and the esoteric has its rewards: some of TIME's best-selling issues have been those featuring scientific subjects, from sociobiology and backache to insect sexuality. Indeed, TIME's way with science may have been a harbinger of a publishing phenomenon, the proliferation of specialized magazines treating scientific subjects for the layman. All are extensions of TIME's basic mission: to make it easy to understand the things you need to understand. TIME. Millions more people read it every week. Because we work so hard to put more into it.

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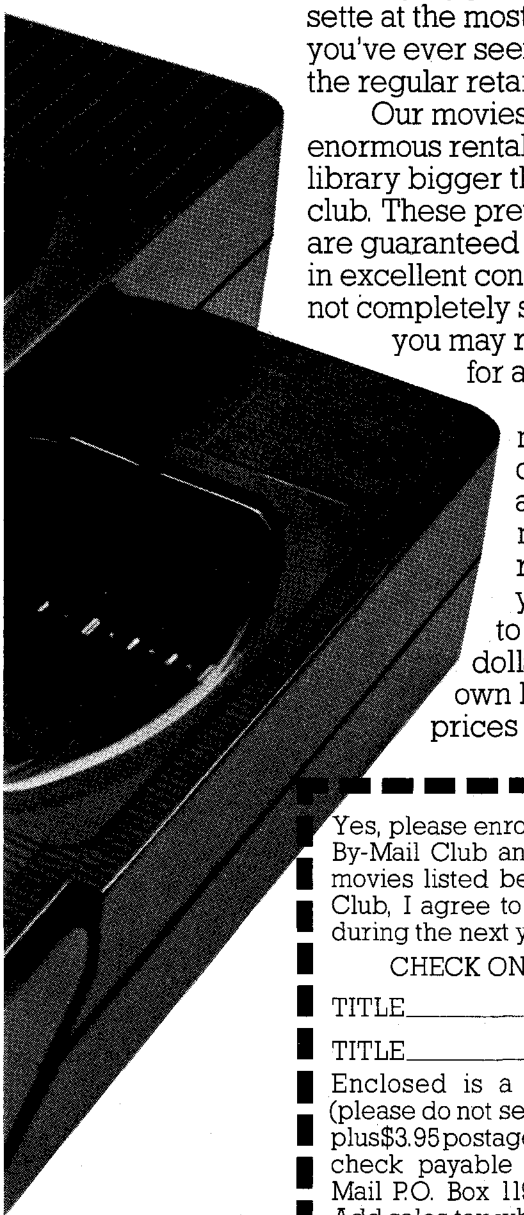

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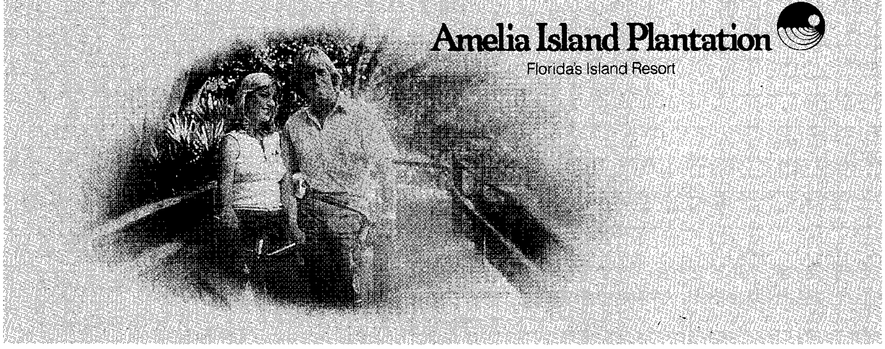

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perspective, and a sense of humor. Even with these qualities, which are hard to achieve, it is a struggle for single parents to deal with issues such as dating and sex without letting guilt, wishful thinking, or lack of information get in the way. Help is available through professional guidance as well as self-help groups. Organizations such as the Single Parent Consultation Center, 87 Barrow Street, New York, New York 10014 (741-2243), can provide information and referrals to appropriate resources.

Richard Trachtman, Ph.D., C.S.W.
Director, the Single Parent
Consultation Center
Manhattan

RUMOR HAS IT THAT THERE ARE SOME single men and women in New York who are not white. Please pass this intelligence along to your editors and writers.

Stephen Landes
Manhattan

Lady Bountiful

FATHER BOWERS'S NOTION THAT BROOKE Astor is insensitive to the needs of the poor is nonsense ["Holy War on Park Avenue," by Marie Brenner, December 14]. I can testify from many long years of work with her that her care, concern, and contribution to the well-being of all New Yorkers have been giant in proportions. There have been few philanthropic persons who have taken an equal personal interest in every proposal that has been put to her and her foundation for the well-being of New Yorkers.

John V. Lindsay
Manhattan

Correction: The article about cardiovascular exercise testing ["Warning: It has been determined that a stress test can be dangerous to your health," by Martha Hume, February 26, 1979] contained references to Dr. Maxim Asa and the New York Stress & Research Center that were erroneous. Dr. Asa received a doctoral degree in 1959 from Springfield College, and is a recognized authority on exercise and stress testing. He has written or edited more than fifteen publications in the field, received numerous scientific awards and honors, and held senior physiology positions at several metropolitan hospitals. As director of the center, Dr. Asa carefully screened and supervised its staff to ensure that only fully qualified professionals administered and evaluated all stress tests. The equipment and procedures used were the most advanced in the field, and a cardiologist was present at all tests, including the demonstration for our reporter. *New York* regrets any inaccuracies or omissions in the article, and any injury to Dr. Asa that may have resulted.

INTELLIGENCER

City U-Turns on Double-Parkers

TROUBLED BY MOUNTING complaints about double-parking on Manhattan residential streets, the city plans to unleash meter maids on offenders for the first time in years. The test crackdown, due to begin in a few weeks, will involve selected areas of the Upper East Side.

In the past, traffic authorities have generally ignored cars in Manhattan that have been double-parked to allow street cleaning.

Street crime: *Crackdown.*

"Certain areas, like the east and west sides of Central Park, have a limited amount of curb and garage space," said Deputy Traffic Commissioner Robert Hogan. "As we looked at it, if a person moves his car to avoid a $25 fine under alternate-side-of-the-street-parking rules, he should not suffer unduly by then getting the $35 fine for double-parking. But we are restudying this policy."

Under the get-tough approach, more meter maids will be sent out and told to ticket all offenders.

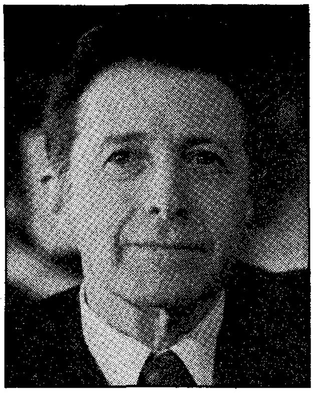
"These streets are not a parking lot, and we have got to get the traffic moving," said Manhattan Borough Coordinator Mary D'Elia. Since March, traffic authorities have been strictly enforcing rules against double-parking in commercial areas.

Was Private Dinner a Put-Down for Israeli Pact?

THE UNITED STATES SUSpended last year's strategic-cooperation agreement with Israel after Israel annexed the Golan Heights. But even before that development, Defense Secretary Caspar Weinberger had been so unenthusiastic about the pact that he'd refused to sign it at an official ceremony, sources claimed last week.

"That's why it was signed off government premises, with no press coverage, at a private dinner at the National Geographic Society building [in Washington, D.C.]," said one source.

The agreement was signed November 30. Originally, however, Weinberger and the Joint Chiefs of Staff had argued that nothing should be committed to paper, said insiders from the Israeli and American camps.



Weinberger: *"Got his licks in."*

"It was brought to [Weinberger's] attention that the president had made a commitment to Begin that there would be a document," said one. "He delayed, then submitted a draft document to the Israelis that called for an agreement only between himself and Israel's defense minister, Ariel Sharon."

The sources said that such a document presumably would only have been binding so long as both Weinberger and Sharon were in office. "The Israelis hit the roof," said the source. "Weinberger was then ordered to sign an agreement between nations, but he got his licks in by the way it was signed."

A source close to Weinberger said the defense secretary was only following the examples of his predecessors, who "felt a [formal cooperation agreement] might detract from our efforts to improve relations with the Arabs."

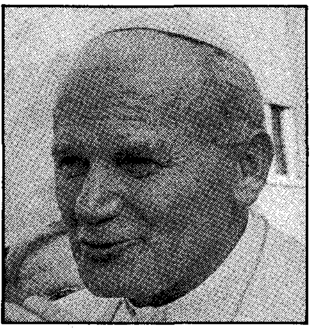
A Pentagon spokesman maintained the private signing was "a matter of administrative convenience," because agreement was reached on the day the National Geographic–building dinner was being held.

Pope's Play Set for London Production

THE VATICAN SAYS IT'S IN bad financial shape, but a playwright is coming to the rescue. He'll be identified in ads as Karol Wojtyla—better known as the pope.

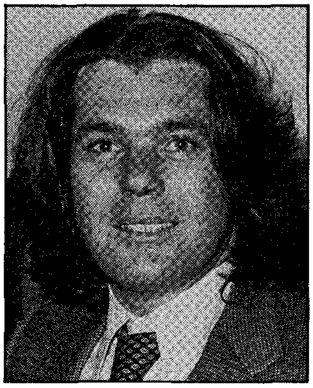
John Paul II has agreed to allow *The Jeweller's Shop,* a drama he wrote twenty years ago, to be brought out on the commercial stage.

Author's royalties from the play, which is expected to open in London in May, will be remitted to the Holy See. "A commission of cardinals has reported that the church is running into quite serious deficits," said Father Kieran Conry, who is with the Vatican's British delegation. "But the play deals with problems unrelated to money. It will present the pope's ideas on marriage and the family."



John Paul II: *Playwright.*

'Stone' Age Ending at Studio



Wenner: *Deal's off.*

PARAMOUNT HAS CANCELED its consulting deal with Jann Wenner, which supposedly paid the *Rolling Stone* publisher $1,000 a week.

One Wenner critic contended the three-year deal was quashed by Paramount. But the studio insisted the termination was by "mutual consent" and that Wenner will still work for it on a "project-by-project basis." Wenner didn't respond to phone calls from *New York.*

Meantime, Paramount has retained superagent Sam Cohn as an outside theatrical consultant—an arrangement that some entertainment professionals claim violates the unwritten rules of the agent business. "Cohn's going to be negotiating for the money people, who'll be trying to get his other clients to take a lesser fee," said an attorney. But Cohn, of International Creative Management, said he'll stand aside when potential conflicts arise.

BY SHARON CHURCHER

Photographs: top, U.P.I.; center left, Carrie Boretz; center right, F. Lochon/Gamma-Liaison; bottom, Fred McDarrah.

Star Tries to Dim Her Glitter

Dunaway: *Can't hide.*

FAYE DUNAWAY IS THE STAR of *The Curse of an Aching Heart,* which begins previews this week on Broadway. But if Dunaway had had her way, she would have been billed behind Francine Beers.

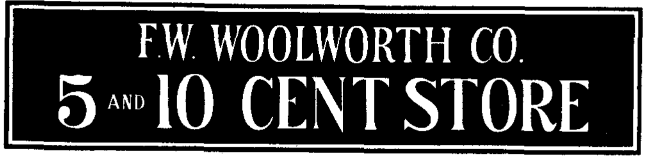
A source told *New York* that the *Mommie Dearest* actress, who last played Broadway in 1965, had asked the producers to list the top players alphabetically—which would have put her behind Beers, whose supporting role amounts to a handful of lines.

"I imagine she was concerned about whether this was the right comeback vehicle for her," the source said.

One of the play's producers, Margot Harley, confirmed the Dunaway request. "But we really felt she should have top billing. If you have Faye Dunaway, you want people to know it, and she accepted this," Harley said.

The producer maintained that Dunaway was motivated originally by "a sense of feeling for being part of a company."

Woolworth Itchy Over Stage Debut



EVER VIGILANT TO PROTECT the company image, F. W. Woolworth executives took a close look at the script when they were asked to lend the firm's name to the forthcoming play *Come Back to the 5 and Dime, Jimmy Dean, Jimmy Dean.*

"The script originally called for the play to take place in a small-town five-and-dime store called Kressmont, but to give it more authenticity we wanted to make it Woolworth," director Robert Altman explained. "We showed them the script, and they said a couple of lines weren't the way they did business. One had to do with the 'junk' in the store."

Altman said Woolworth finally acquiesced without script changes after company executives saw a rehearsal of the play, which opens next month and stars Sandy Dennis, Cher, and Karen Black.

A spokesman for Woolworth, which supplied fountain stools and other fittings as props, said he still expected the line about "junk" to be cut. "We sell quality merchandise," he said. "But we're delighted with the tie-in with the play. It gives us the image of being part of Americana."

A 'Holy Struggle' For Profit

A SWISS-BASED GROUP HAS come up with a new investment opportunity for Muslims—as advertised with a curious fervor recently in the *Wall Street Journal.*

The ad, printed over the names of Islamic notables like President Zia, of Pakistan, and various Saudi princes, announced that the so-called House of Islamic Funds is launching a "Holy Struggle" against "Riba."

"The Riba prohibition means that Moslems cannot accept interest. We are a banking, money-management, and solidarity group that will offer our Moslem clients profit sharing through investment projects instead," said the company's vice-president, an Englishman named Michael Rogers. "Profit sharing is quite different from interest. We have been paying 12 to 23 percent," Rogers added.

The firm is incorporated in the Bahamas, a well-known tax haven, and has headquarters in Geneva. It wants to avoid being identified with "any particular Arab country," explained Rogers.

Media Notes From All Over

San Clemente, New Jersey style: *Feature material?*

Architectural Digest, WHICH recently gave considerable space to Nancy Reagan's redecorating efforts at the White House, is now said to be considering a feature on the domestic tastes of a former First Couple: the Richard Nixons. Stephen Stempler and John Cronin, whose New York decorating partnership redid the Nixons' newly purchased Saddle River, New Jersey, home, said the magazine will be taking preliminary photos shortly. Said a *Digest* spokeswoman, "We never comment on any homes [under consideration], because we do not want to embarrass anyone if the decision is not in the affirmative." . . . Jim Goode, who left his position as *Penthouse* editorial director last year after a dispute with publisher Bob Guccione, is taking over as publisher of *Oui* magazine. "We're going to do to *Penthouse* what *Penthouse* did to *Playboy:* beat them on the newsstand," vowed Goode, who was with *Playboy* for four years before he joined Guccione, in 1972. . . . On the heels of the announcement that the *Daily News* was up for sale, gossip columnist Liz Smith declared she was owed two weeks' vacation. "She said she wanted to take it starting the twenty-eighth, and since she was asking on about December 20, we assumed she meant January 28," said a *News* executive. When no copy had arrived by Smith's deadline on December 28, *News* editors realized their mistake. Another syndicated column was slotted into the hole for a few days, until, starting last week, writer Harry Haun was assigned to fill in. . . . *High Times* executives say the struggle for control of the profitable drug-culture magazine, which erupted after its founder, Tom Forcade, shot himself, has ended. After Forcade's death, in 1978, his widow, Gabrielle Schang, took the magazine over. She sued to break up a trust her husband had set up to run the publication for the benefit of its "loyal employees." The trustees then ousted her. The case has now been settled out of court. She is said to be getting $250,000, and the magazine will continue to be run by her successor, Andy Kowl. . . . Video games seem to have a profitable publishing spinoff. Bantam has a best-seller on them, and this week Pocket Books rushes out a 600,000-book printing on how to win at the PacMan game.

Photographs: top left, Fred McDarrah; bottom, Alexander Georges.

I know I'm on the right track."

–Betty Friedan

Will Betty Friedan destroy feminism? Will she throw out the baby with the bath? Having founded the National Organization for Women, and written its manifesto, *The Feminine Mystique*, she's back on the barricades again—but this time in defense, of all things, of The Family.

Apostasy? Or at least a 180° turn? "No," said Ms. Friedan in an interview with People. "Family isn't a buzzword for reactionaries. I never thought that men were the enemy."

Especially in Ms. Friedan's own tonic words, the "right track" she's on now makes intriguing reading for radical feminists, for men who wonder what it is that women really want, and for women who just want to be women and never mind the rhetoric.

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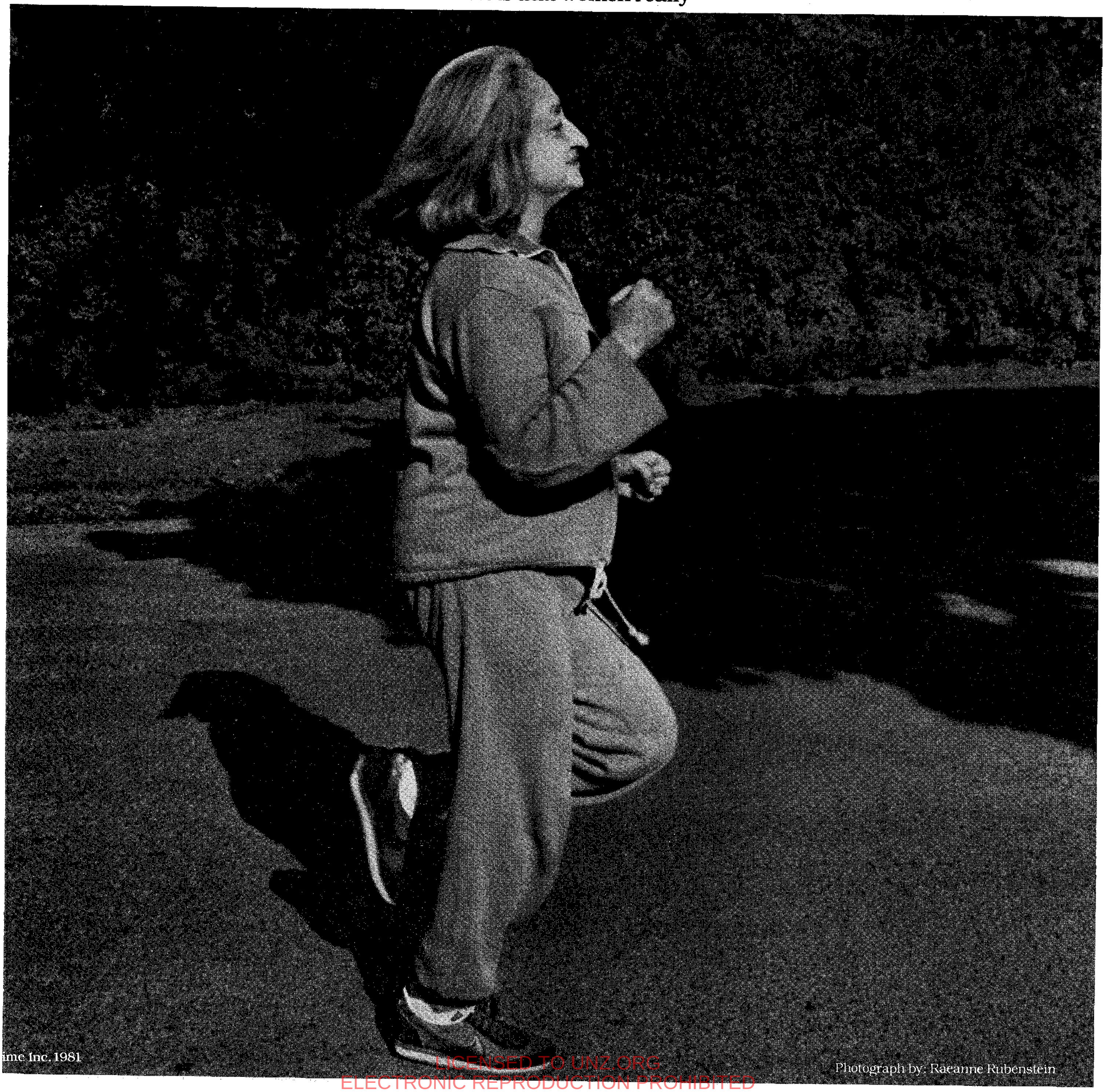


ime Inc. 1981

Photograph by: Raeanne Rubenstein

The National Interest/Michael Kramer

WILL WILLIAM CLARK REALLY HELP?

Changing Horses

THE POLISH CRISIS BROKE ON DECEMBER 13, a Sunday. Washington seemed ready. An emergency meeting of the government's top officials was called for late afternoon. The president, weekending at Camp David, choppered back to the South Lawn. The familiar scene played out: Ronald Reagan waved to the assembled press corps and strode purposefully toward the diplomatic entrance to the White House. The reporters shouted questions over the incessant roar of the helicopter's rotors. The president cupped a hand over his ear and shouted back. He was, he said, concerned.

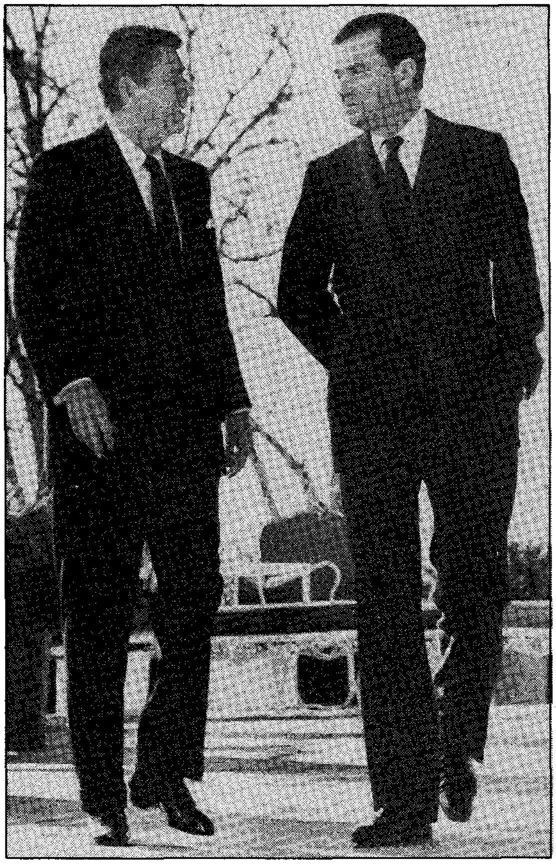
Later it was learned that the president hadn't attended the emergency meeting. No need, said his spokesmen. The government had been through the Polish drill before. Months had been spent considering the various contingencies, and a hierarchy of American responses had been developed.

The nation waited. And waited. And when America did respond, the response seemed tepid—or Carteresque. Not that anyone had a better plan, and no one wanted war. But this was the Gipper's show. The Russkies had pulled a fast one. Or had they? That was the striking point, at least as far as the allies were concerned. The bad guys hadn't actually invaded. It was an "internal" problem, said the Europeans, a dispute within the Soviet Union's delineated sphere of influence, said West Germany's chancellor, Helmut Schmidt.

Finally, it was learned that during the planning period—during all those months of *thinking* about Poland—no one had paid very much attention to the one contingency that proved real: martial law imposed from within.

No moles. No Poles. Nobody. A complete failure of intelligence. America, it turned out, knew nothing in advance—even though it soon became clear that Warsaw's moves had been planned for months before the crackdown.

And now, with the dust settling sadly, America's bluster has become mush. The United States will follow the allies' lead. America will say nothing as the allies deplore the situation but do nothing about it. And what of the big, bad Russians? Well, says Secretary Haig, things must be kept in perspective. So the Gipper and the Bear will go to the summit—in time to help Republican prospects for the 1982 elections.



Reagan and Clark: *Haig and God still decide policy.*

Meanwhile, Poland dies. And the hell of it is there just might have been something that the West could have done—in advance.

In the bowels of the government, mostly at the State Department—but elsewhere too—a cadre of middle-echelon bureaucrats *had* a plan. These were not the Schedule C presidential appointees who drift between the government and the think tanks that offer them exile. These were the experts, the specialists, the pros, the people whose entire careers are spent devising game plans for just such crises.

Their plan was incredible and costly, but it was a plan nonetheless. Which, it turns out, was one plan more than the big shots had come up with. The experts wanted a multi-billion-dollar infusion of aid to Poland. A bailout, like the ones offered Lockheed and Chrysler. A rescue with almost as many strings attached as Washington insisted on when the feds came up with the dough to get New York over its fiscal hump, in 1978.

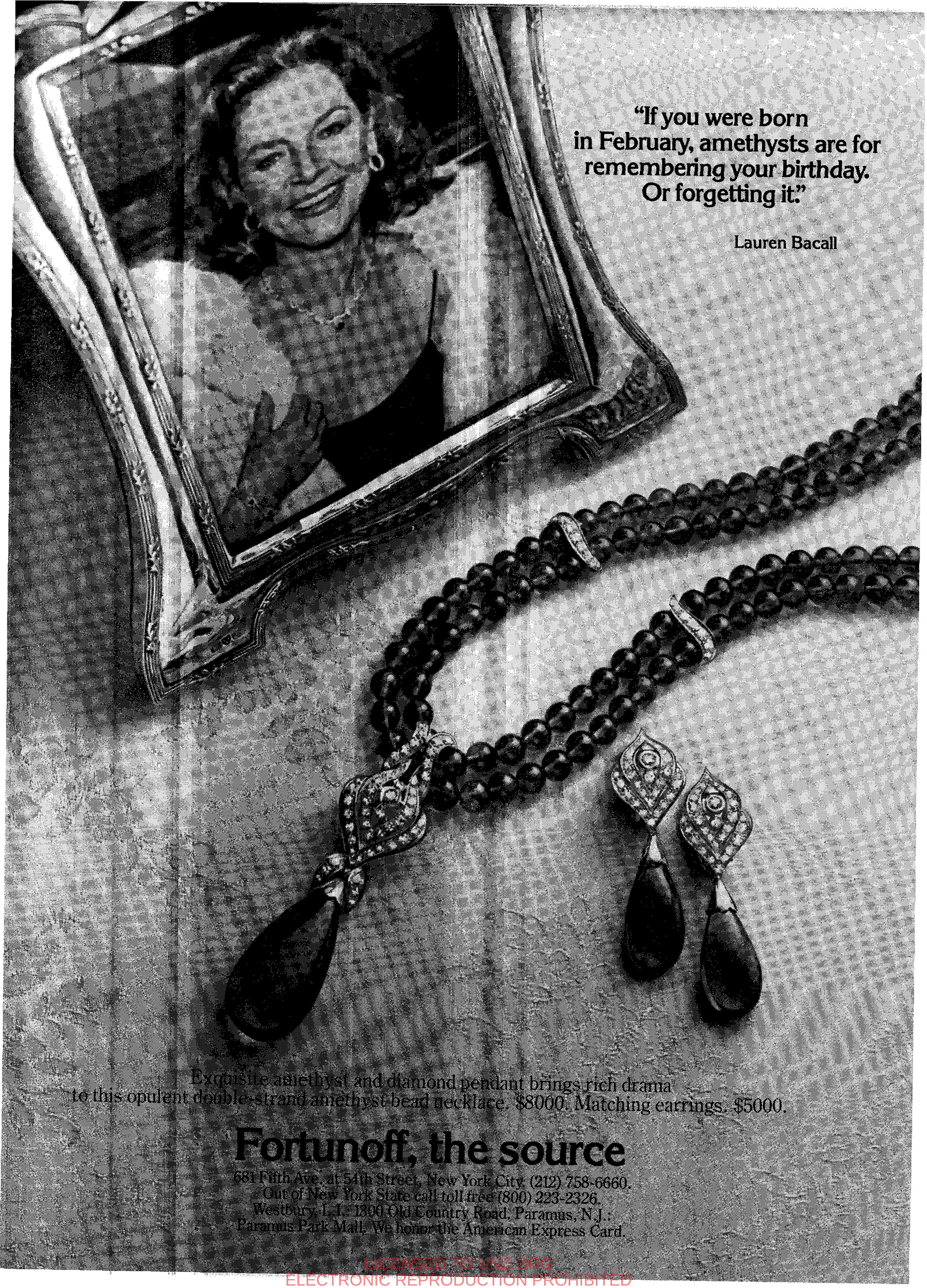
The bailout proposal's devotees put their case simply: It was possible to fight the bad guys with money as well as with rockets. A freer Poland could be bought. Or at least Moscow (which can't afford it) would have been forced to ante up some billions of its own as counterpoint. So even in Ronald Reagan's East-West-struggle-to-the-death world view, this plan made sense. Maybe not a whole lot of sense, but some. But the bailout was never really considered at the levels that count—and that is the point. Why? Inside Ronald Reagan's government, the collective answer seems to be a lame "I don't know."

And that brings us to William Clark. To hear the official view is to believe that the Polish bailout is *exactly* the kind of option that will now get to the Oval Office for review. This, of course, implies that Bill Clark is one smart cookie. Which he is—and don't be fooled by his rotten academic performance. But Clark's smarts have almost nothing to do with foreign policy. By now he knows the names of the players, which is more than he did when he faced the Senate during his confirmation as deputy secretary of state. However, the job of assistant to the president of the United States for national security is not the place for a latecomer, or even a late bloomer. In fact, as Henry Kissinger once said, life at the top is so fast that there is no chance to learn on the job. You bring to your office what you have learned *already*. There just isn't any time at all to get up to speed.

There's a reason the National Security Council job has been filled mostly by professors. It's because the role of national-security adviser is to grade papers, to decide among options, to tell the president which make sense and which don't, to be the filter that presents *all* views but places the C+ efforts at the bottom of the pile. And, obviously, this function is even more vital when the president is himself a foreign-policy novice. So the crucial function of the security assistant is one that Clark cannot perform well, and even his most prominent supporters concede as much.

Having said this, it would be easy to conclude that the folks who have brought us Bill Clark are dopes. Not so.

Photograph: Wide World.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If they were, they wouldn't have gotten to the White House, no matter how good an actor the chief is.

No, Bill Clark has moved to the inner circle for another reason: His two former protégés, presidential counselor Ed Meese and Deputy Chief of Staff Michael Deaver (both of whom Clark brought to Reagan when Clark was Reagan's top aide in California) are moving *out* of the circle. Deaver has announced that he'll be leaving at the end of the year, and Meese has had trouble cutting it since overloading himself with responsibility for both domestic and foreign policy. Any way it's looked at, Meese is being demoted. And you know that for sure when you hear Reagan aides say that the Clark move will "free Meese to do more conceptual thinking"—as good a euphemism for losing power as was ever coined.

The net result of the recent shuffling—no matter what the table of organization shows—is that Ronald Reagan will have two equal aides: Clark and White House Chief of Staff Jim Baker. Over the past year, Baker, by force of intellect and hard work, has emerged as the president's pre-eminent assistant. Good for the country; not so good for Baker. There are still a fair number of Reagan cronies outside the government to whom the president turns for advice. And these men still worry that Jim Baker isn't one of them, even though they are among those who initially urged Reagan to hire him. They know that Baker comes from the George Bush organization, but that bothers them less than the fact that Baker was the first key Reagan aide to support raising taxes as a way to cut the enormous deficits now facing the administration. All told, the president's buddies feel a lot safer having an old hand like Bill Clark around to remind the Gipper of where he came from and what he stands for. So it won't be surprising to learn that Clark is offering advice on a wide range of issues beyond his formal responsibility.

This still leaves foreign policy at the mercy of the gods and Al Haig. Clark will improve the paper flow, but, again, Ronald Reagan doesn't like floods of paper and he needs to distinguish between good and bad advice—or have someone competent do it for him. If Clark can't do that, the future will resemble the past: Haig and Defense Secretary Weinberger will continue to battle it out. And the free world will still be waiting for some coherent American leadership that moves beyond the extremely simplistic rhetoric of anti-Sovietism.

Waking Up

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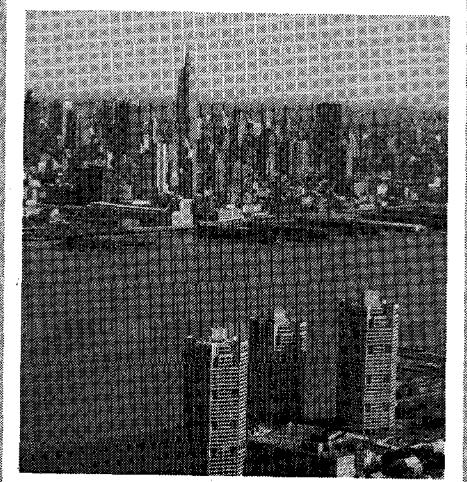

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to understand politics, the Reagan administration is learning that its tilt toward Saudi Arabia may not be such a good bet after all. In private, administration leaders have had high hopes for the Saudi peace plan—hopes that were raised still higher when the Saudi foreign minister said his country would be prepared "to accept" Israel if the Israelis returned Arab lands and recognized the rights of Palestinians.

But, within hours, the state-run Riyadh radio proclaimed that there was "absolutely no truth" to the foreign minister's remarks. Israel knew that the minister's statement was of a piece. The Saudis have often spoken soothingly for Western consumption, only to pull back later. Problem was, the Reagan administration really believed the Saudis meant business, instead of understanding that business is all the Saudis ever mean. They have no permanent friends and no permanent enemies, just permanent interests.

Not only have the Saudis conformed to past behavior, they have moved even farther away from the United States in the process: Prince Fahd canceled his visit to Washington, scheduled for January 19; the Saudis have patched up their differences with Syria, they have restored relations with Libya, and they have spoken anew of improving their ties with the Soviets.

The reality of the Saudi stance has caused the administration finally to begin to take seriously the Israeli-Egyptian talks on autonomy for the Palestinians. Belatedly, Washington seems to be realizing that the autonomy process is the only avenue that offers even a remote chance of staving off further tension, perhaps even war, in the Middle East. And if I were betting today, I'd say there will be just enough progress on autonomy before the April 25 deadline to trigger the five-year cooling-off period called for in the Camp David accords. For that, everyone but the most militant Arabs should be grateful.

That the administration has for so long believed that autonomy is a blind alley was a beginner's mistake. A seasoned national-security adviser with the president's ear could have warned of the Saudis' game long ago. But Dick Allen didn't fill the bill, and it's hard to see how Bill Clark can do better. In other words, the same mistake could be repeated, if only because Haig, who knows the score, is too busy protecting his flanks to think clearly and to make his advice count.

So far, with Poland and the Middle East and a score of other potential trouble spots, Ronald Reagan has been lucky. So far, his crippled foreign-policy-and-intelligence apparatus has caused America only embarrassment, but not disaster. So far. ▬

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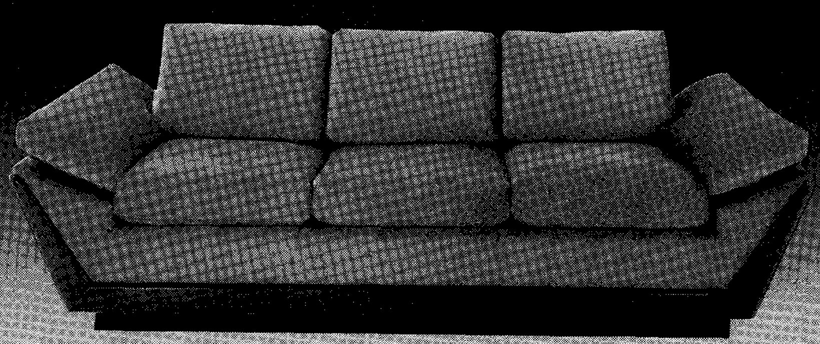

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The Bottom Line/Jack Egan

THAT IRA MILLION DOESN'T REALLY ADD UP

Inflated Claims

A MAN WHO HAS BEEN CRYOGENICALLY frozen for 100 years comes back to life, the story goes. When he wakes up, the first thing he does is call his bank. "Can you tell me how much I have in my account?" he asks. "Your balance shows you have $46 million," the bank officer tells him. The man is tickled with his wealth, having left only $300 when he was put on ice. "Can I come right over?" he asks. At that point the operator interrupts: "Deposit $150,000 please for another three minutes."

THE OLD JOKE WAS BROUGHT TO MIND BY the recent spate of bank advertisements urging customers to open tax-sheltered Individual Retirement Accounts. Many of these advertisements claim that you can become "a millionaire" by the time you retire. Most of the ads ignore the fact of inflation, which could make $1-million seem like a pittance in another 30 or 40 years. And many of them display tables that mindlessly extrapolate current interest rates far into the future to reach the magic million-dollar mark.

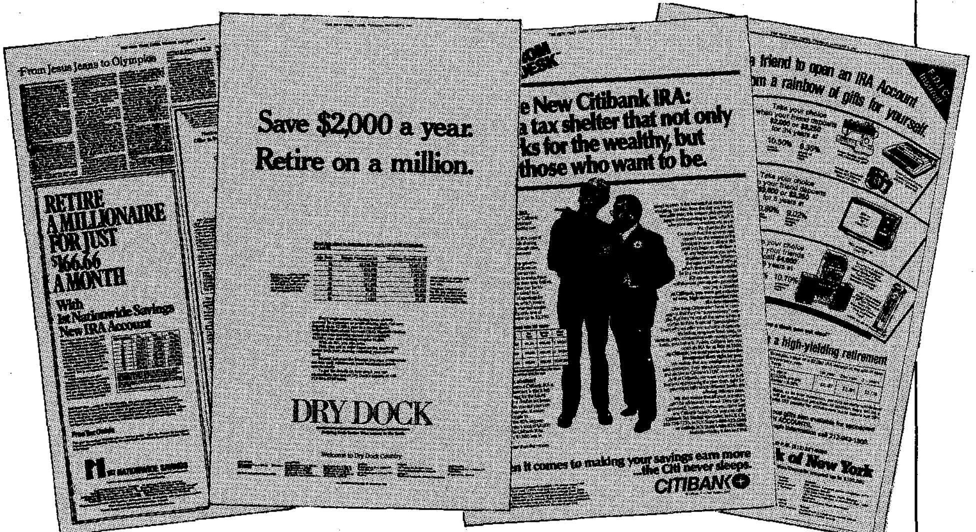
SAVE $2,000 A YEAR. RETIRE ON A MILLION, reads the headline for the Dry Dock Savings Bank. Says 1st Nationwide Savings bank, "It's hard to believe that you can be a millionaire when you retire by contributing only $2,000 a year to an Individual Retirement Account. But it's absolutely true. That's the miracle of compounding. . . . Think of it. A million dollars—within your grasp." An accompanying table shows what happens to a regular $2,000 contribution program at three different interest rates over a period of 40 years.

And, sure enough, if you consistently earn 12 percent interest for 35 years, you will wind up with $1,161,137. But the small print under the chart notes, "Since interest rates are variable and cannot be predicted, there is no guarantee that the amount projected will in fact be the amount available in your account when you retire."

Without such a guarantee, it can hardly be "absolutely true" that you will definitely be a millionaire when it comes time to draw on your IRA. And there's nothing miraculous about compound interest. It is simple arithmetic. The higher the interest rate and the longer the time, the more money you wind up with.

Pushing a calculator button 35 times after entering an interest rate drawn out of thin air may produce big numbers, but it has no relation to the real world. Only Chemical Bank, to its credit, tells viewers in its television commercials that while they may become millionaires with an IRA, by the time they retire prices for everything will have soared.

As any Wall Street monetary economist will confirm, there is absolutely no good way to forecast interest rates even a year ahead, let alone 30 or 40 years into the future. The experience of the last two years, when savers could get yields of up to 17 percent on their savings, should certainly not be considered typical. Usually, interest rates have been much lower.


From Jesus Jeans to Olympics
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DRY DOCK
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CITIBANK
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a high-yielding retirement
k of New York

Numbers game: *Ads like these don't tell the whole story.*

Ultimately, the important figure to consider is not the nominal interest rate you earn but the "real" interest rate you will have been able to obtain. This real rate is calculated by subtracting the inflation rate from the nominal interest rate.

For example, if you are getting 12 percent on your IRA and inflation is running at 9 percent, your real return is 3 percent. If inflation is at 12 percent and you are still getting only a 12 percent yield, you are just staying even with inflation. And if inflation rises to 15 percent, your 12 percent return translates into a 3 percent annual loss of purchasing power. In each case the nominal rate is 12 percent. At this rate you will end up with over $1 million in 35 years, but you could actually be poorer.

What counts, of course, is what your money is worth after inflation. A 3 percent real rate is considered a reasonable goal for savers. At 3 percent, annual contributions of $2,000 to your IRA over 35 years will grow to $123,600 in today's dollars. That may seem disappointing, but it represents a real boost in the value of the money you've put away and therefore an increase in purchasing power. By contrast, a negative real return of 3 percent will whittle down your $70,000 in IRA contributions to $43,400 over the same period.

If inflation continues to average 9 percent—the current rate—over 35 years, an individual will need to have $23.4 million to be the equivalent of a millionaire today. At a 6 percent inflation rate, the millionaire of 1982 will have to be worth $8.2 million by the year 2017. And if the inflation rate averages only 3 percent, $2.8 million will be the same as $1 million currently.

If you open an IRA this year and keep putting in $2,000—$166.67 a month—over the next 35 years, you will have to realize a real return of 13 percent, over and above the inflation rate, to reach the genuine millionaire threshold. At 9 percent inflation, your total return has to exceed 22 percent. But if inflation is only 3 percent, your required nominal return is 15.5 percent.

The lesson for anyone who opens an IRA is to look for the highest possible real return consistent with safety so as to keep retirement savings from being eaten up by inflation. But that's not easy at all.

In its ads, Republic National Bank of New York uses the gimmick of gifts for anyone who brings in a friend to open an

Tie one on for free at VICTORY.

When you come to Victory Shirt Company and buy three of our men's or women's cotton shirts, we'll give you an all-silk tie, free.

And that's a real steal. Because our ties are handmade, bar tacked and fully lined from tip to end.

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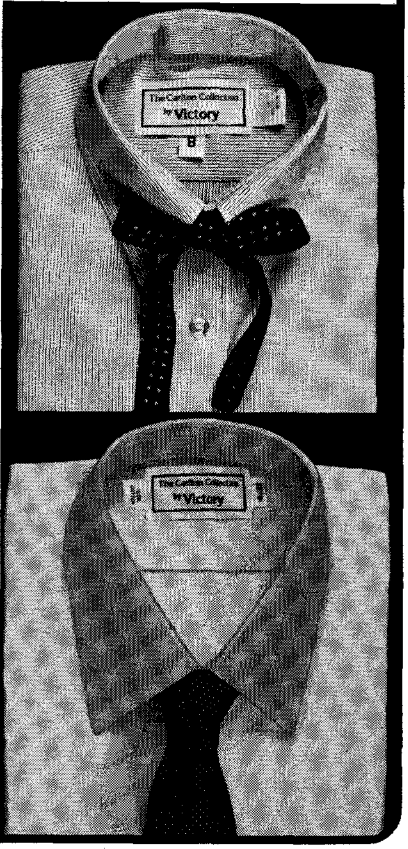
The Carlton Collection by Victory
The Carlton Collection by Victory

The ambiance is Milano, 1982.

The prices are Roma, 1962

The food is Bolognese, timeless.

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Jan. 15th
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Jan. 16th
VICKIE SUE ROBINSON
& THE HIGH HEELED WOMEN

Jan. 23rd
CAB CALLOWAY

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IRA account. The gifts, which range from sewing machines to television sets, are anything but free. The person who opens a $2,000 account will receive only 9.35 percent annually with a three-and-a-half-year savings certificate.

That 9.35 percent rate is about 3 percentage points lower than what many other banks currently offer to those opening IRA's. The interest income sacrificed for that friendly gift may be worth more in the end than the bonus item, and the investor will wind up with a real return, if inflation stays the same, of less than 1 percent, barely staying ahead.

Among institutions, the commercial and savings banks have been the most aggressive in using meaningless but impressive projections to attract customers. The mutual funds, regulated by the Securities and Exchange Commission, are not permitted to make any projections, even based on extensive records of past investment results. And the insurance companies, all highly regulated, have also been more circumspect. However, bank regulators have so far ignored the banks' IRA ads.

"Every bank in New York City, it seems, is using the same chart to show that at the current interest rates you could become a millionaire," says Dry Dock president Robert Steele. "The reason it is being emphasized is that until now there just hasn't been the opportunity for most people to become millionaires." But he admits there is no way to predict what interest rate will be obtainable in the future. "It could be 18 percent or it could be 3."

He defends his bank's ads on the ground that anything that stirs public interest in IRA's is a service, since anyone who opens one stands to benefit.

The vastly expanded eligibility for IRA's is indeed a very important development. The combination of tax deductions for contributions and deferred taxation on savings and investment income is a powerful spur to potential investors. One advantage is that interest is compounded tax-free until you make withdrawals. Then it is taxed as ordinary income, but you'll be retired then, and presumably in a lower tax bracket. An ordinary savings account is subject to annual taxation on income, and therefore grows more slowly.

Anyone who opens an IRA will be happy to have this retirement nest egg. It will provide a sure supplement to uncertain Social Security and private-pension-plan benefits. Nevertheless, it is disappointing that the battle to land accounts during this initial burst of enthusiasm is being waged on such a very simplistic level.

Many of us may turn out to be mini-millionaires when we retire. But that will probably say a lot more about inflation than about our own vast wealth. ■

HOW TO BUY A $30,000 LIFE INSURANCE POLICY FOR UNDER $82 A YEAR.

$81.30 to be exact. If you're a man 30 years old, who lives or works in New York State, that's your annual premium for Savings Bank Life Insurance $30,000 5-Year Renewable and Convertible Term insurance. If you're a woman, the cost is even less, $75.90.

Annual Premiums for New Issues
SBLI $30,000 5-Year Renewable and Convertible Term*

Age	Male	Female
20	$ 69.00	$ 65.40
25	73.50	70.50
30	81.30	75.90
35	99.30	86.40
40	140.40	112.50
45	208.20	163.80

*Renewable every 5 years at an increased rate to age 65 (when it stops). Dividends are payable annually, as earned, starting the first year, reducing your cost still further. Policy No. T-8

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These days it pays to check and compare prices whatever you're buying, especially life insurance. That's why we publish representative rates in our advertising and in our special booklet.

But low cost is just one of the reasons why thousands have purchased their life insurance at Savings Banks in New York State.

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You can buy SBLI in any of the more than 900 savings bank offices throughout New York State. SBLI is also available by mail, if you prefer.

Plans for Almost Everyone

You have a wide variety of SBLI plans to choose from in finding just the right one for you and your family's needs. This chart shows one example of premiums for our lowest cost lifetime plan.

Annual Premiums for New Issues
SBLI $10,000 Whole Life*

Age	Male	Female
20	$ 96.40	$ 87.80
25	113.60	102.70
30	136.00	121.80
35	165.60	146.80
40	204.80	180.00
45	256.30	223.70

*Whole Life is the lowest cost permanent protection SBLI sells. While the premium is higher than term, and dividends are paid annually as in term, it accumulates cash and loan values by the end of the first year.

Confidence

When you are insured by SBLI, you can be confident that you are dealing with a system in the top 5% of over 1,800 life insurance companies in the U.S., and the fifth largest seller of individual life insurance policies in New York State. Today, over 750,000 people with over $9 billion of insurance in force are insured by Savings Bank Life Insurance.

Low Cost—Plus Dividends

You can reduce your low premium cost even further with your dividends. These are paid annually, as earned, starting at the end of the first year.

All Ages up to 70

All ages from 15 days to 70 years can be covered by individual SBLI policies. Once you are issued a policy, you may keep it in force even though you may no longer live or work in New York State.

Family Protection Available

This chart gives you the premiums for another popular SBLI plan. It also shows the rates for a children's rider that provides life insurance protection for all your children, no matter how many, from 15 days to 18 years.

Annual Premiums for New Issues
SBLI $10,000 Life Paid-Up at 65*

Age	Male	Female	$5,000 Children's Rider**
20	$102.00	$ 93.80	$25.00
25	122.00	111.50	25.00
30	148.70	135.10	25.00
35	186.10	168.00	25.00
40	239.50	215.40	25.00
45	319.00	286.80	25.00

*Life Paid-Up at 65 provides lifetime protection, but produces a paid-up policy at age 65. Premiums are higher than Whole Life, but cash values build more rapidly providing larger loan and surrender values. It pays annual dividends, as earned, beginning the first year. Policy No. L-8.

**The children's rider may be attached to a permanent policy written on either the mother or the father. The maximum is $5,000 on each child and would cost a family $25.00 annually, regardless of the number of children being covered. Rider No. R-37.

Our Free Booklet Is Your Next Step

This week, stop by a savings bank office near you. Pick up your free copy of "A Buyer's Guide to Low Cost Life Insurance." It not only gives you rates for all our policies for most ages. It also explains a simple method for comparing life insurance costs. Because you'll never know how low $82 a year really is until you shop around.

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City Lights/Marie Brenner

THE DEB OF THE YEAR

Coming-Out Fever

HER MOST GLORIOUS NIGHT WILL COME at her official party, in June—the climax of a year of lesser parties—and although Cornelia Guest, the deb of the year, laughs at how seriously all the other debs are taking it all, she seems to be pretty serious about her coming out, too. Cornelia's mother is Mrs. Winston Frederick Churchill Guest—friends and readers know her as C. Z.—and she gives plenty of good advice in her syndicated column on do-it-yourself horticulture.C.Z. Guest has good advice for her daughter as well. "Be polite, meet everybody, and have a wonderful time," she told Cornelia, who turned eighteen recently. Someday soon, C. Z. might regret the "meet everybody" part. Cornelia's godfather was the duke of Windsor. He gave her advice also. When Cornelia was a little girl, he told her, "Manners are the most important thing in life."

Cornelia has paid a lot of attention to her mother and her godfather. So far, her manners have been pretty good—well, she did slip a bit at the New York Debutantes Ball and on New Year's Eve—but she's had a wonderful time and met a lot of people. Cornelia says that her "favorites" are "Jerry Zipkin, Estee Lauder, Consuelo Crespi, and 'Franco' Scavullo. He's a genius. An absolute genius." These favorites were at her eighteenth-birthday party at Mortimer's, in November, as were Cheryl Tiegs and Peter Beard; Way Bandy, who did her makeup for the occasion; Kenneth Jay Lane; Lester Persky; Tawn and Howard Stein; Doris Duke; Egon von Furstenberg; and John Bowes-Lyon, Queen Elizabeth's cousin. Cornelia says that being around this group is a lot more interesting than going to college. That she refuses to do.

"I don't want to learn anymore," she says. "I think men have to go to college, but women don't. You learn so much from the people you meet in New York every day. I learn so much from Scavullo, you wouldn't believe it." Presumably the deb of the year learns a lot from Tawn Stein, too. Tawn and Cornelia are close friends. They work out together at the Vertical Club, near the 59th Street bridge, the current gym of favor with the *haut* Xenon crowd. The two friends must make a striking tableau as they strain against the pressures of the *de rigueur* Nautilus equipment of their gym. Tawn Stein has the kind of looks that paralyze construction workers. She's a creature *nocturnum*, a dark vision of tangled Afro, widemouthed sensuality, and Spandex-perfect limbs. The two are, shall we say, a study in contrasts—Cornelia creamy-skinned and lanky, with that just-off-the-horse look, her hair streaked from the Palm Beach sun. In her day, Brenda Frazier used to sit at the Stork Club with Fred and Adele Astaire.

Guest with the mostest: *Cornelia Guest, by a frequent escort.*

Anyway, Cornelia has a lot on her mind. There's her big party in June. She's worried about that. She knows she wants it to be "very traditional, very white, *just white everywhere*," but she also wants to have a party with "spunk." Howard and Tawn and Francesco and Egon and Lester should provide that. Cornelia is thinking about doing something a little different, perhaps actually not wearing white. What about a perfect shade of pale green? "*Yech.* Green? Never green. I look *horrid* in green. I *hate* green. Maybe hot pink . . . *maybe.*"

It's all still very early. Cornelia and her mother haven't planned "a thing" yet. Cornelia knows only that it will be at their "house in Old Westbury"—a girl whose father is second cousin to Winston Churchill understands (even without Briarcliff) that it is distinctly non-U to say "our estate." So, at "the house" in Old Westbury, Cornelia's mother will set up a tent (one imagines it made of yards and yards of ivory peau de soie),and in it will go "pots and pots of orchids from Mummy's greenhouses" (there are three). The tent is where the worry comes in. Cornelia *hates* tents."When it rains, then you have to move everything inside, and it's such a mess. I *hate* that. You just never know what's going to happen." She might also worry how Mummy and Daddy are going to pay for it all—the Guests have been a bit overextended recently.

It would be nice to say that Cornelia Guest of the distinguished Guests—New York, Old Westbury, Palm Beach, and racetracks—is a classic deb, a throwback to Mimi Baker and Brenda Frazier, oh-so-madcap, spending her days flitting from fitting to fitting to lunch at Le Cirque, somehow still finding time to read both the *Wall Street Journal* and all of Proust. This isn't exactly the case. Cornelia is classic because she has a well-known last name and is very pretty and sweet and has a mouth just small enough to emit those clenched syllables of Old Westbury lockjaw. But she is also very much à la mode, a disco deb. For a while, she worked for Nikki Haskell's cable-TV show. R. Couri Hay, the gossip writer of the *National Enquirer*, has honored her with a party. Steve Rubell was there. Nikki Haskell threw her a bash at the Underground. Tawn and Howard gave one for her at Xenon. Cornelia's frequent escort is Francesco Scavullo. You have to wonder what the duke of Windsor would have thought of all this.

Well, Cornelia has always been a little different. She dropped out of Foxcroft so that she could devote herself to riding. That caused a prep-school *scandale*. "The headmistress was really pretty rude about the whole thing. Everybody else got to go off to Paris for their break, and when I wanted to ride she wouldn't let me. She said I was never going to

Photograph by Francesco Scavullo.

Lockwood Is Having A
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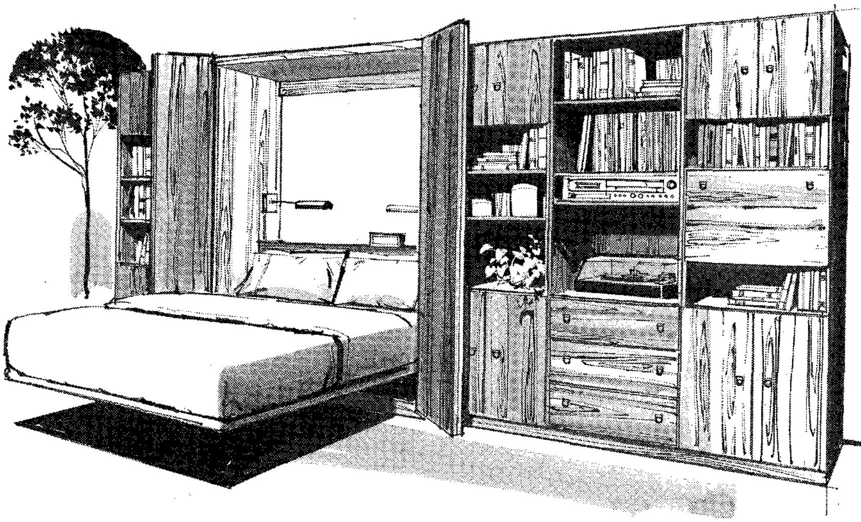

(for purpose of clarity we have shown these units without their doors.)

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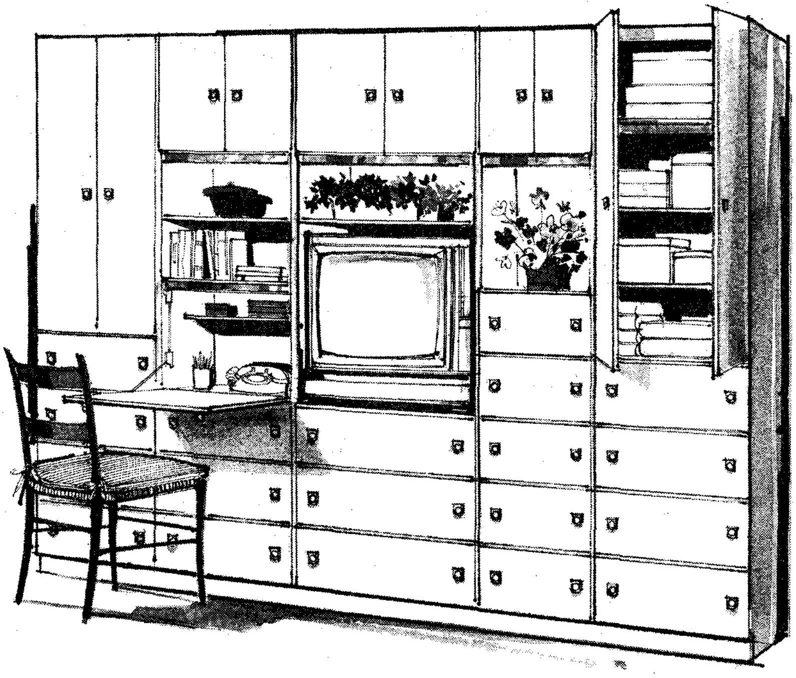

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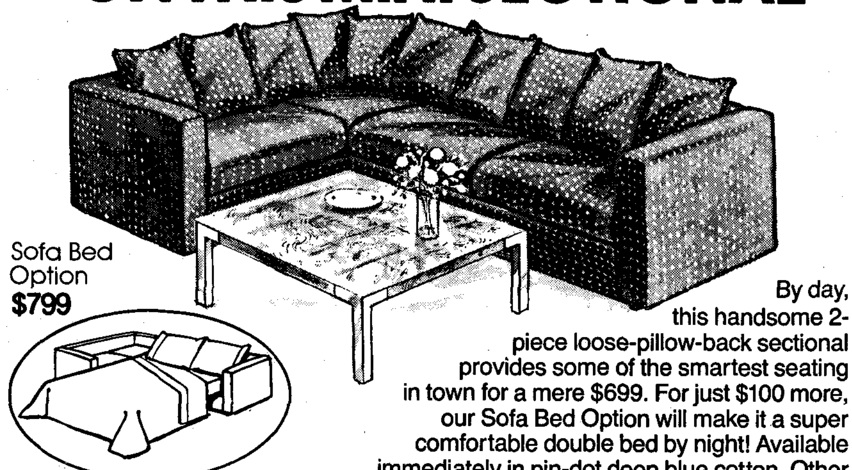

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achieve anything. Well, I got over to Paris, and the whole thing was *such* a waste because all I saw was my mother's friends and I speak perfect French anyway and always have."

For a few years in her teens, Cornelia made the horse-show circuit—"One week you're in Ohio, the next week Lake Placid"—but the life didn't satisfy. She came back to Old Westbury and went to public high school and then finished up at the Professional Children's School, which gave her a chance to ride. Now she wants to act and be a model. A.B.C. has given her a screen test. There's a chance that her friend Lester Persky will give her a role in his upcoming production of *Handcarved Coffins*, based on the Truman Capote story. She might take some acting lessons, too.

"I'm really not into politics or anything like that," Cornelia says. "But I think the Reagans are fabulous. I keep up with them. Nancy—I mean Mrs. Reagan—is a really good friend of Mummy's. But some of these issues are so ridiculous. Like the E.R.A. That is *so* pompous. I mean, the fact that they are trying to get through women in combat is absurd. I mean, it's been forever and ever that the men are supposed to go to battle and protect the women. That's the way it should be."

Besides Scavullo and Jerry Zipkin, Cornelia *loves* fox hunting, her thoroughbred, her mother's orchids, ball gowns in gold, silver, or black—especially if they're by her favorite designer, Fabrice—and the ocean. Her hates are more interesting. Cornelia "really hates" swimming pools, all the "ruffles, ruffles, ruffles" other debs wear, the way "my mother's friends come up to me and pinch me on the cheek and tell me how much I've grown," people who keep birds that chirp for house pets, and her horse's name, Sweep the Market ("Well, I didn't name him," she says).

Cornelia's first big dance was over the holidays, the New York Debutantes Ball. She had refused to take part in the Junior League Ball, a month earlier. "That was around the time of my birthday, and if I had another party then I would have been just dead." The New York Debutantes Ball was quite enough, Cornelia says. "It was a fiasco! The woman who runs it was so terrible, screaming at all of us all the time during the rehearsal, and then we had to parade. Some of the girls had parasols, and they were supposed to do a little dance." A pause. "Well, that was kind of pretty, really it was, but the rest of us had to march around carrying these candles and then sit on the floor and sing Christmas carols. Well, some of these girls were acting like it was the biggest thing in the world, and it was so silly. I kept laughing, and I was swinging my bouquet around till even my brother Alexander, who was my escort, told me to stop. I know it's for a good cause, that hospital downtown, but everybody was so serious. It was ridiculous."

On New Year's Eve Scavullo took her to Regine's, where she sat with Lester Persky and partied with Karen Black, Elsa Martinelli, and Cher. The *Daily News* photographers wandered in and talked to Cornelia about her acting ambitions, and then Cornelia lifted her gown and let them snap her limbs. Oh-so-madcap. Then it was "on to Studio and Xenon, and then they all wanted to go to this new club called the Red Parrot, but I was just dead."

The next day, Cornelia was off to Long Island and the "life-size doll's house"—a cottage, really—her mother had built for her. Cornelia's parents were in Palm Beach, but "Mamzelle" would be there. Mamzelle was Cornelia's governess. She now runs the house. "Everybody calls her Mamzelle," Cornelia says, "even Jerry Zipkin. It's the funniest thing. She's just Mamzelle."

The new year brings so much to do. There's her new apartment in the East Seventies. Cornelia shares it with her best friend, Lisa Burgis, and it's "an absolute mess. I've got to do something about picking fabrics." And about the telephone. "It just rings and rings. Off the wall. It drives me crazy. Poor Lisa. When she has to tell people I'm out, they'll say, 'We know she's there and she just doesn't want to get on the telephone,' and sometimes when I'm taking naps they just don't believe it."

So far, the telephone has not brought a call from Mr. Right. Cornelia's brother Alexander is "my favorite escort because he's so handsome and nice." She also likes "my Phipps cousins whenever they come into town. . . . I wouldn't want to get married until I was 26 or 27," she says, "and then it has to be someone who is really good-looking with a good personality, someone who likes to have fun, who is polite and a gentleman. . . . Oh yes, he has to be successful. And he should be five or ten years older." Even the right escort can be a problem. "I just hate those boys who sit in the corner and don't know anyone, and when I just run around, they hide somewhere."

Cornelia has given some thought to what it means to be a deb. She says she is glad "that tradition has come back. I think maybe it's come back because the right people now have kids who are old enough to come out. I think good parties do a lot to keep young people in line." Still, she realizes that the ethos of the deb may have changed a bit. "It used to be that you introduced your daughter to the right families and everyone got to meet you and then you lived happily ever after. Well, I said, 'Daddy, I think you're stuck with me.' Now I think it's just supposed to be fun." A pause. "I'm having a fabulous time." ■

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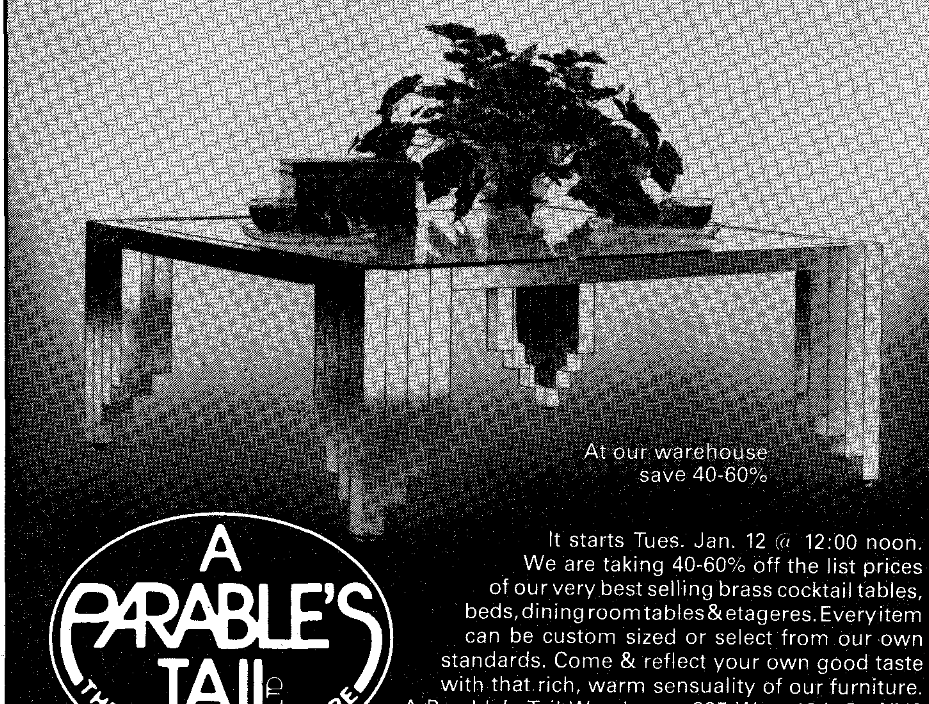

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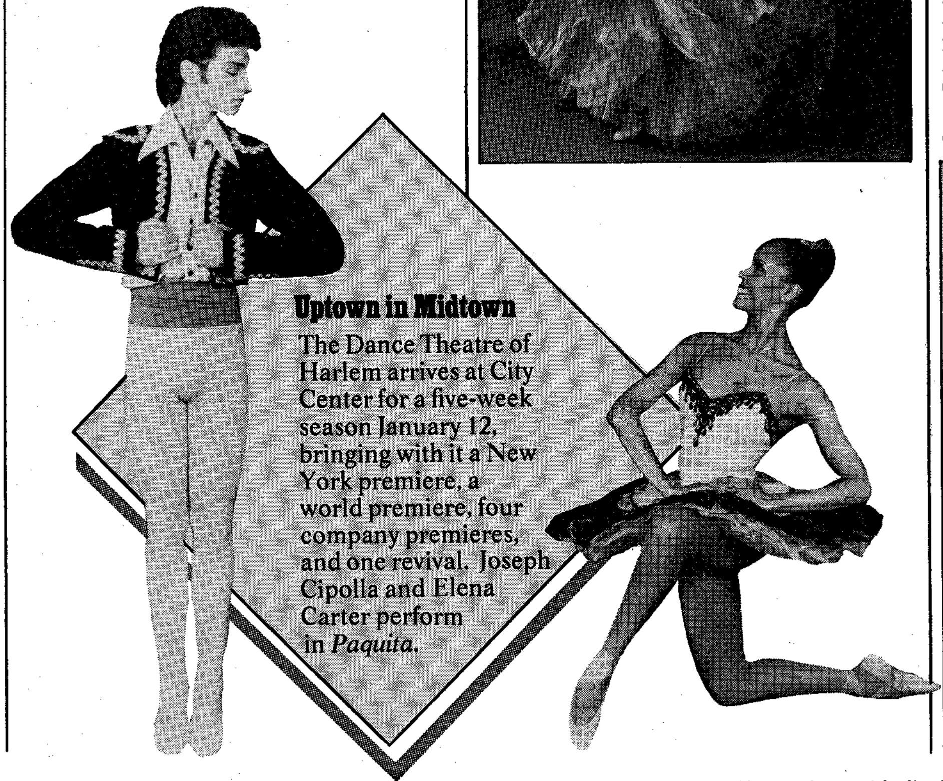
IN AND AROUND TOWN

By Ruth Gilbert

January 11 through 20

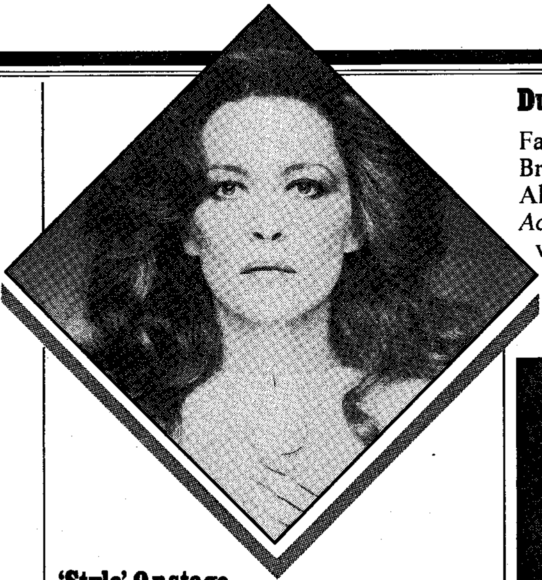
S	M	T	W	T	F	S
	11	12	13	14	15	16
17	18	19	20			

Check out the 72nd New York National Boat Show, the nation's oldest and largest, at the Coliseum January 16 through 24. See and hear Teresa Stratas in Franco Zeffirelli's new production of *La Bohème* on Channel 13 January 20 at 8 P.M. And try not to miss the first annual Israeli Film Festival, at the Manhattan I January 13 through 19.



Uptown in Midtown

The Dance Theatre of Harlem arrives at City Center for a five-week season January 12, bringing with it a New York premiere, a world premiere, four company premieres, and one revival. Joseph Cipolla and Elena Carter perform in *Paquita*.

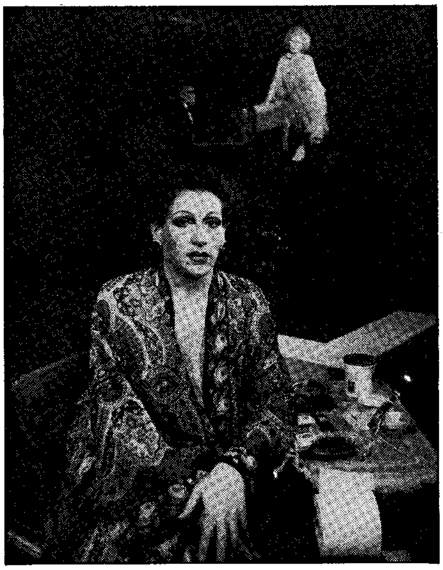


'Style' Onstage

Matthew Nash's *Elements of Style*—he did the choreography and the music—is based on William Strunk and E. B. White's guide to English rhetoric. Jean Anderson (below, in hat), Sylvia Nolan (ruffles), and Michael Lott (three-piece suit) are among the dancers. At the Riverside Church January 14, 16, and 17.

Dunaway on Broadway

Faye Dunaway (left) returns to Broadway January 15 in William Alfred's new play, *The Curse of an Aching Heart.* Faye plays a Brooklyn woman who looks back on her past twenty years and comes to a certain conclusion. Find out what it is at the Little Theatre.



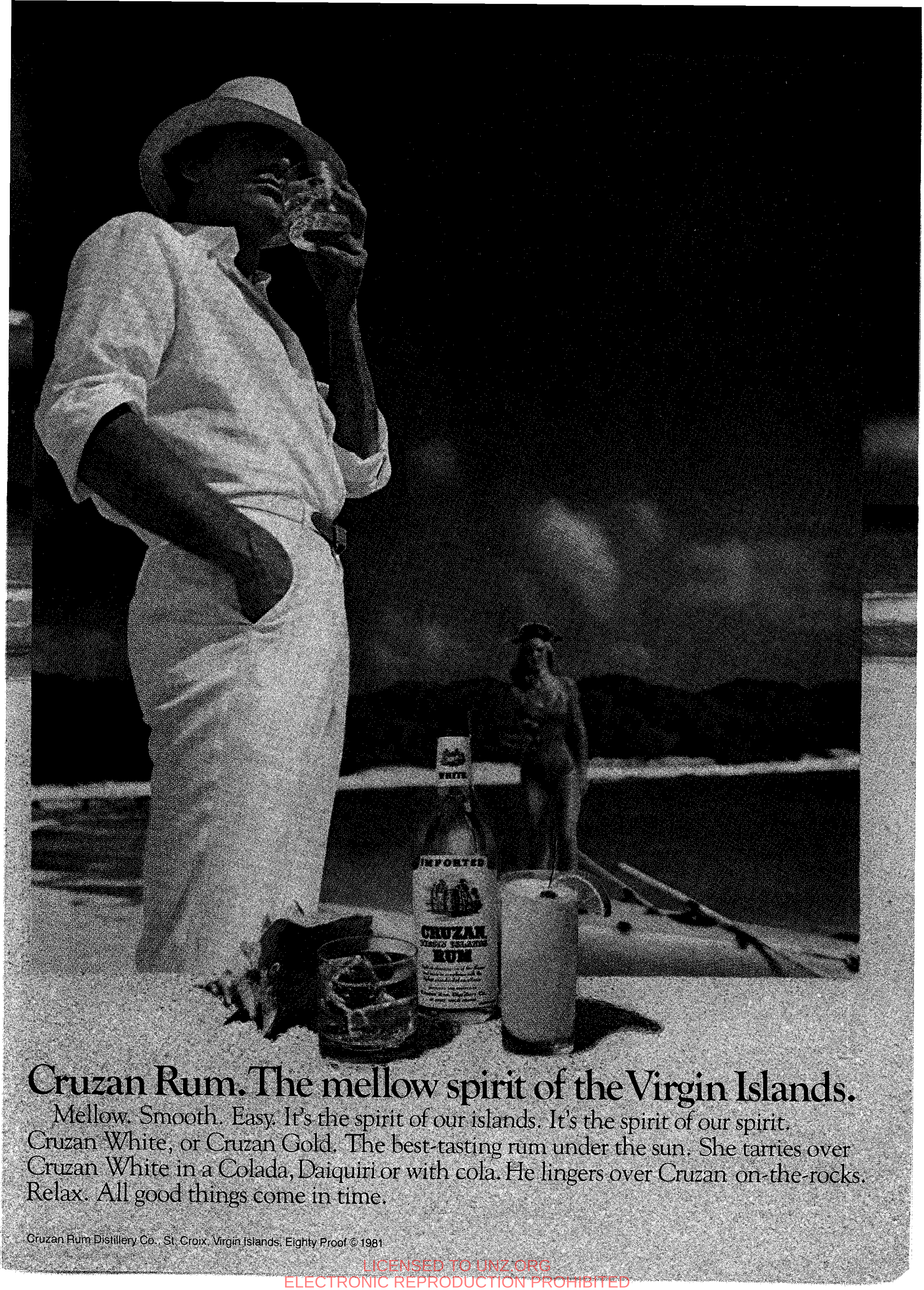
Torchbearer

Harvey Fierstein, author and star of the much-praised *Torch Song Trilogy*, brings his four-and-a-half-hour, three-play work from Off-Off Broadway to Off Broadway starting January 15. He himself (above) plays a drag queen.

Waugh Fare

Evelyn Waugh's *Brideshead Revisited* has undergone the "Great Performances" treatment and appears as a thirteen-hour series on Channel 13 starting January 18 at 8 P.M. Anthony Andrews (holding Aloysius) and Jeremy Irons star, and John Gielgud, Laurence Olivier, and Claire Bloom also appear.

Photographs: top right, Ken Howard; center, Jonathan Levine; bottom left, Jack Vartoogian.



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New York

HEROES FOR TODAY

By Michael Daly

The Stories of Six Undaunted New Yorkers

Each day, newspapers and television batter us with tales of violence. A nun in East Harlem is tortured and raped. A child in Bedford-Stuyvesant is beaten to death by her mother. A doctor in Manhattan is shot to death, leaving a pregnant wife. Sometimes, in our fear of the violent few, we forget that this is a city of heroes. Every block has its tales of courage. Here are six citizens who have shown what New Yorkers call "heart."

GERARD PAPA

LEADING WITH HIS SHOULDER, A WHITE KID DROVE toward the basket. A black kid snatched the ball. The white kid tripped and sprawled onto the floor. The black kid reached down and helped the white kid to his feet. Then the black kid put his hand on the white kid's shoulder.

"You okay?"

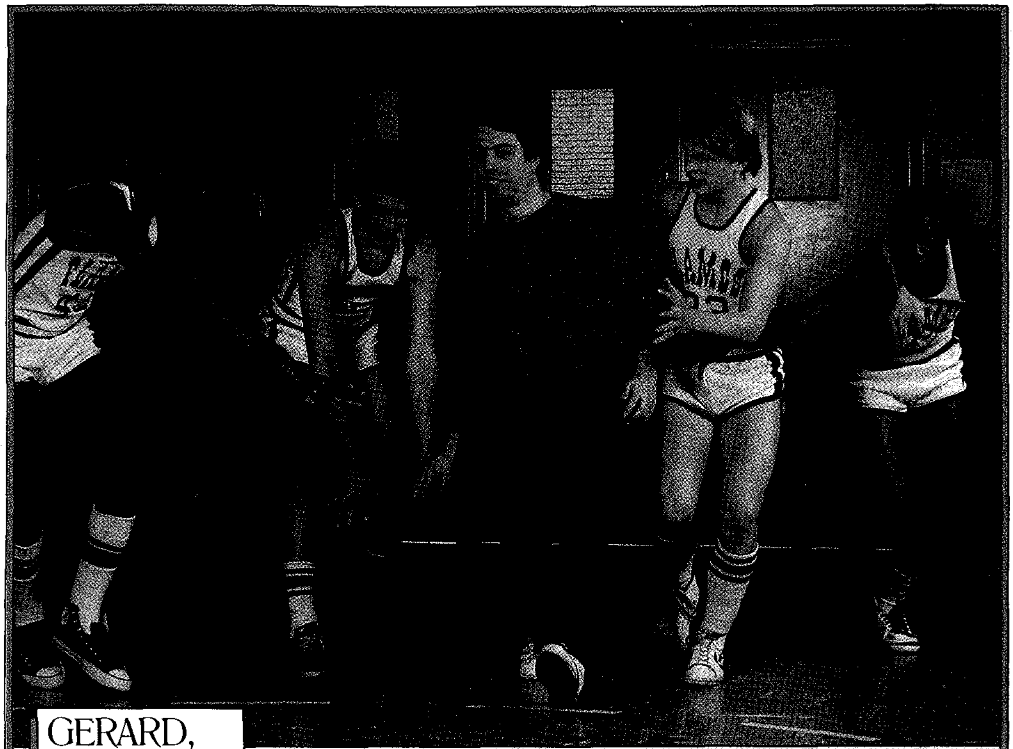
"Yeah, thanks."

And so, on a Saturday afternoon in November, the coach named Gerard Papa, 28, watched another small miracle occur on the basketball court at Most Precious Blood Church on Bay 47th Street in Brooklyn. This gym that doubles as a bingo hall is in a neighborhood called Bath Beach. Here, streets of private houses surround a thicket of apartment buildings called the Marlboro projects. Most of the people in the private houses are Italian. Most of the people in the projects are black. Until Gerard Papa appeared, the guiding principles of race relations were violence and fear.

Five years have passed since Father Termine at Most Precious Blood Church asked Papa to set up a basketball program. Papa painted white lines on the cracked linoleum floor of the bingo hall and set up portable backboards. In October 1976, he announced tryouts for a team called the Flames.

"I always wanted the name 'Flames,'" Papa says. "Fire is the symbol of the Holy Spirit."

A Wall Street lawyer with the voice of an altar boy and the build of a ballet dancer, Papa had the notion that the major goal of a basketball team is to win basketball games. In a neighborhood where skin color determined even whether students at the local high school used the "black" bathroom, on the first floor, or the "white" bathroom, on the fourth floor, Papa applied the sole measurement of ability. When the roster went up, 60 percent of the players were black and 40

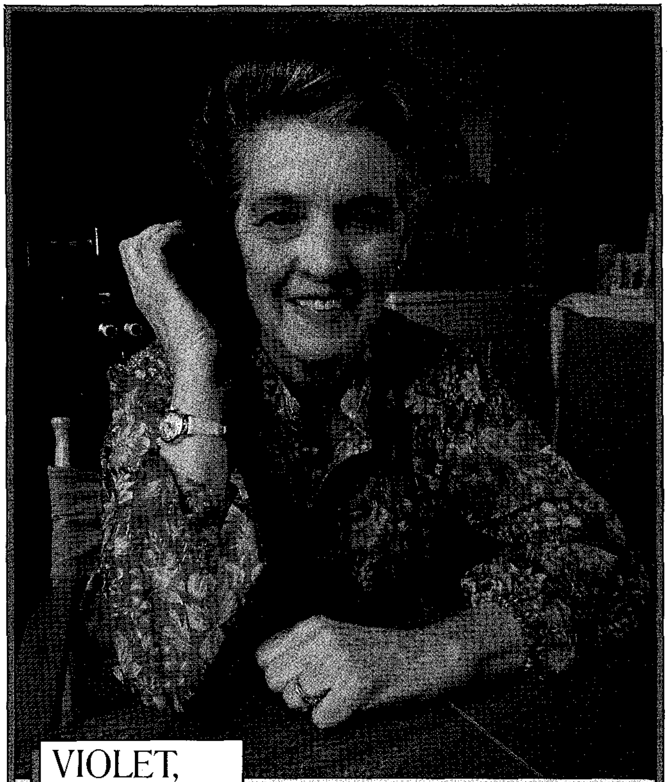


GERARD, who forged an interracial team in a racially divided neighborhood. "You can't hate somebody if they're a friend," he says.

Photographed by Brian R. Wolff

Photographs: © 1982 by Outline.

percent were white. Later, Papa went outside to find the tires of his Thunderbird slashed. A number of white teenagers suggested that it would be difficult to coach a team from a hospital bed.



VIOLET, who worked days, nights, and weekends to support her five children. "That was how I had to live," she says.

"I was hated," Papa says. "That would be a good word for how they felt about me."

As the season began, white teenagers turned the block and a half from the projects to the gym into a gauntlet of fists and baseball bats. Black players began stumbling into practice bleeding, and the Flames became the only team in the league where pre-game injuries outnumbered mishaps on the court. One afternoon, Papa stepped into the street and saw three whites kicking a black teenager. Papa began escorting the black players to practice. He remembers putting his arm around a fourteen-year-old with a good jump shot. He could feel the boy tremble. The Flames finished the season with a squad car posted outside the gym.

By fall, all but two of the white players had quit the Flames. Reasoning that Bay 47th Street was not a good location for a black team, Papa pulled out of the bingo hall. Without a home court, the Flames became a travel team that slipped into John Dewey High School for an occasional practice.

"It wasn't respectable to be on the team," Papa says. "We were in exile."

In December, the Flames went to Regina Hall in Bensonhurst for the Christmas tournament. The crowd was white and Italian, and, in Papa's words, "they weren't too pleased to see us there." The crowd's mood became even more ominous at halftime, when it was reported that one of the Flames' followers had stolen some warm-up tops and a wallet containing $7 and a bus pass from the Regina locker room. Papa assembled the Flames and told them the officials had ruled the game would not continue until the property was returned. He came up with everything but the bus pass. After some discussion, the officials allowed the second half to begin.

"We lost," Papa says. "But who was coaching? I was just concentrating on getting the stuff back and getting out of there." After the game, the team was escorted to the subway by three police cars.

"I'd try to treat the kids with kindness, with predictable results," Papa says. "I learned to be a street kid when I was in my twenties."

The following day, Papa met with the team at the Marlboro Community Center. He said he was dissolving the Flames unless the players agreed to obey certain rules. High on the list were "Don't steal" and "Do what I say." The players agreed, and the season continued. The strategy was to play a zone defense until the last five minutes. Then the Flames would go man-on-man. In all but one game, they came from behind to win. The final game was against Holy Rosary. And when the final buzzer sounded, the Flames were the 1978 Catholic Youth Organization champions.

On Harway Avenue, white teenagers went into the candy store to find that the owner had put up pictures of the Flames. Other whites began speaking of "our team." Papa decided to risk moving back to the bingo hall. It was against the etiquette of the neighborhood to maul diocesan champions, and the black players no longer had trouble walking the streets beyond the projects.

That fall, crowds of white teenagers showed up to try out for the team. The neighborhood was filled with black and white teenagers wearing red-and-white T-shirts. Stenciled on the shirts was the Flames' emblem, a white hand and a black hand grasping a torch. A player was stabbed to death with a fork by his brother, and Papa added a phrase in his memory to the emblem.

Last year, a man of some prominence in the Italian community volunteered to coach an intramural team. At first, Papa says, the man expressed some misgivings about being in the company of blacks. A few weeks later, Papa saw him load some black players into his Cadillac and drive them to the projects.

"Once you get them involved, they get along, because there's no reason not to get along," Papa says. "You can't hate somebody if you know their name, if they're a friend of yours."

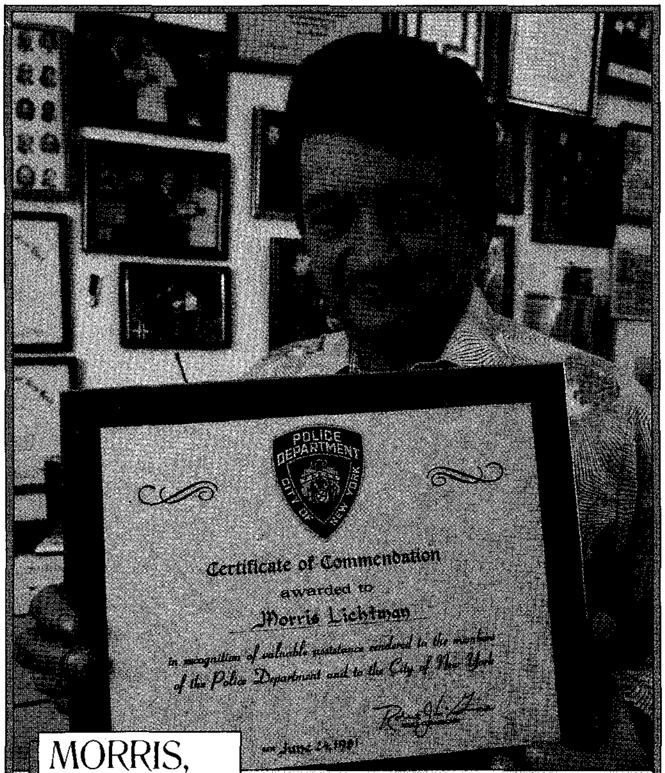
VIOLET GATES

IN JANUARY 1932, VIOLET FLYNN OF HUDSON STREET married a union organizer named Harold Gates. The daughter of a longshoreman named Tapioca Flynn, the bride had the looks of a movie star and a fearless disposition that had earned her the name "Tough Tommy." And, for a time, there were few people in the city happier than Violet Gates. She was what her mother called "too much in love," and out of her passionate orbit around Harold Gates came four sons.

Then, when she was pregnant with her first daughter, Violet Gates started hearing rumors that gangsters were moving to take over her husband's union. She was in a saloon on Tenth Avenue with her husband when three gunmen came in. As "Please Don't Talk About Me When I'm Gone" played on the jukebox, Violet Gates heard one of the gunmen say, "If it wasn't for you being pregnant, he'd be dead now."

In the days that followed, there was more trouble. One scuffle made the newspapers, where it was reported "Gatesie gave a good account of himself." The husband was offered furniture and a new car if he would get in line. He refused, and, blacklisted and labeled a Red, he lost his job as a truck driver. Finally, when there were threats against his wife and children, Harold Gates decided it would be better for his family if he went it alone. And Violet Gates found herself in a four-room apartment on 13th Street in Brooklyn with four boys who needed to eat at least once a day. In four months, there would be another child to feed.

In the morning, Violet Gates threw some water on her face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MORRIS,

whose nineteen police commendations for heroism reflect his resolve: "I'm not going to let the criminals make me afraid."

and headed out to find work. She signed on for the day shift at the National Silver Company, sharpening carving knives for 4 cents a gross. Nights, she worked behind the counter at Station Drugs in Penn Station. She would return at 2 A.M. on the subway and walk home alone.

"I was scared, and I remember there were leaves on the sidewalk as I ran," Violet Gates says. "Then I'd see the lights on in Eric's ice-cream parlor. That gave me the courage to go on."

Up without enough sleep. Go to work. Have chicken bouillon for lunch. Finish the first job. Pick up a kidney for 25 cents and make soup for the children. Tell them not to mind the taste. Go to the second job. Come home and wash out the children's socks and shirts. Catch a couple hours of sleep. Rise and go to work. This was the life of Violet Gates. At the kitchen sink, she comforted herself by singing "Pennies From Heaven."

"She had a strong voice, like Sophie Tucker," the son named Thomas remembers. "She'd look up at the ceiling and she'd start singing, and she'd get into a good mood."

As the threat of the gangsters passed, the couple found that their lives had drifted apart. Still blacklisted, the father hustled a series of low-paying jobs and sent what money he could. Every few weeks, he would come by and talk to the children about class struggle and Jack London and Upton Sinclair. When the boys got out of hand, a phone call would bring the father and a quick end to the trouble. At fourteen, Billy had a run-in with the police. The father arranged for him to be sent to Seattle, Washington. Billy came back and told the others they should appreciate what they had in Brooklyn.

But, even with the money from the father, there was never enough. Waiting tables on her days off and working holidays at Germain's department store, Violet Gates still ran up bills with the butcher and the grocer. Sometimes she would walk into the grocery and just stare at the food on the shelves. She remembers wondering if she would end up a thief.

"I used to go around and see all the groceries, and I'd think would there ever come a time when I would just go and take it so my kids could have a little more," she remembers. "I'd think, 'Gee, my kids never have cookies and cakes, and here it is all just sitting on the counter.' I'd think of those things, but I'd never do it."

After a year, she quit the National Silver Company and took a job at the National Biscuit Company, putting crackers on a conveyor belt. She hawked ice cream on 14th Street, labeled medicine bottles at a drug company on Seventh Avenue, and cleaned offices at the Home Insurance Company. The woman who could not afford to buy cookies for her children sold pastries at Mark's Bakery.

In late 1950, Violet Gates was hired as a waitress in the dining room at the Bank of New York. The cook sold her containers of leftover soup for a dime and day-old rolls for 2 cents. After work, she went across the street and pushed a coffee cart through the halls of an office building. That Christmas, Violet Gates could not afford a tree. She found a pine sprig on the street and stuck it in a milk bottle. Later, the children marched down 15th Street, singing carols.

"We didn't even know we were poor until years later," the son named Thomas says.

As Violet Gates entered her seventh year at the bank, a supervisor learned that she had been buying soup from the cook. Violet Gates was fired. She found work behind the steam counter at B&G Lunch in downtown Brooklyn. She also manned the switchboard at Telanserphone. For working Sundays, she received an extra dollar. One day, her daughter blocked the door and begged her to stay home. Violet Gates had to coax the child away from the door and leave.

"When they were hurt or sick, I wanted just to hold them and love them," Violet Gates says. "But I didn't have the time. I always had to go to work. I just felt I had to keep going for my children to survive. That was how I had to live."

In 1959, Violet Gates was hired by the Little Sisters of the Poor home for the aged on Eighth Avenue. She was the sole orderly on the 9 P.M.–to–6 A.M. shift. For $1.55 an hour, she changed beds and cleaned bedpans and washed the dead. When a flu epidemic hit, the night became a race from one bed to another. One elderly man committed suicide by leaping out a window. The police appeared and found Violet Gates wrapping a blanket around the body. Then she went back to the ward to calm the others.

"You have to give them a lot of tender loving care and talk to them," Violet Gates says. "I would talk to them and try to help them and think about my kids and wish I had more time to give them loving."

As a child, Violet Gates had suffered a mild case of polio, and now her right leg began to throb as she walked the halls. Year after year of worrying if there would be enough food for the children had left her with an ulcer. After seventeen years at the Sisters of the Poor, she retired. She was awarded a pension of $31.78 a month. And, for the first time since 1946, Violet Gates had a week off.

"I wonder how I survived it," Violet Gates says.

By then, her oldest son, Harold, was working for the comptroller's office. Billy and Thomas were firemen. Carol Anne worked for a corporation in Manhattan. And Bobby was a police officer. Violet Gates began clipping out newspaper pictures of Officer Gates of the Emergency Service Unit rescuing people from elevator shafts, window ledges, and bridges. In one photograph, Bobby can be seen pulling a young man off the top of the Statue of Liberty.

Last month, Violet Gates, 69, learned that one son was having trouble meeting his bills. Pulling on a coat, she went up to Bishop Ford High School to apply for a position in the lunchroom. She stopped at a hardware store and a pharmacy to ask if there were any openings. As she walked back to her basement apartment, she kept an eye out for muggers. After all her years of work, Violet Gates finds herself in a city where crime has become a way of life.

She spent the rest of the day sitting at the kitchen table with the six-transistor Philco radio she calls "my friend."

"I never had time for friends," Violet Gates says. "This is my friend. This is what keeps me going. My radio."

MORRIS LICHTMAN

AT GREENPOINT HOSPITAL, MORRIS LICHTMAN TOLD his mother that he had been strolling down Marcy Avenue when he saw three men drag a woman into an alley. He ran into the alley swinging. The woman escaped, and the men fled. Lichtman stumbled a few feet and collapsed onto the sidewalk with knife wounds in his back and stomach. He was fifteen years old, and, as he was rushed to the hospital, he was sure he was going to die. He remembers his mother coming into the emergency room and leaning over his bed.

"Don't ever do that again," his mother said.

"Mom, it could have been me," Lichtman answered.

That was 35 years ago. Morris Lichtman recovered, and two years later, he began driving a truck. Over the years that followed, he was awarded nineteen police commendations for heroism on the streets of Brooklyn. He also received two commendations from the Fire Department. Four mayors have cited his bravery.

"I'm not going to let the criminals make me afraid," Lichtman says. "If I see something go down, I get involved. If other people got involved, we'd have a safe city."

1974: Driving up Ramble Avenue, Lichtman saw three teenagers jump an elderly man named Joseph Platz. Lichtman hopped out of his truck. The teenagers drew knives, and Lichtman backed away. Then the teenagers jumped into a cab. Lichtman followed them to a park on DeKalb Avenue. He called the police. Platz's wallet and cash were recovered.

"The man told me, 'I'm glad you were there; they were going to kill me,'" Lichtman says.

1976: On Grand Avenue, Lichtman spotted a young woman menacing pedestrians with a pistol. Parking around the corner, he crept up behind the woman and knocked the weapon out of her hand. There were two spent bullets in the cylinder. The police later learned that she had shot her common-law husband. As Lichtman walked back to his truck, the owner of a candy store ran up.

"You're crazy," the owner said.

1978: Rolling down Humboldt Street, Lichtman watched an eighteen-year-old soak the front of a building with gasoline. As the teenager reached for a match, Lichtman pounced. When the police arrived, they found Lichtman sitting on the suspect. The teenager told police that he had been paid $50 to torch the building. Later, Lichtman was asked why he had not just kept going.

"What if it was my house?" Lichtman said.

1979: As Lichtman came out of a pharmacy on Havemeyer Street, two men snatched a purse containing $3 from a 73-year-old woman who worked as a cook at Our Lady Queen of Angels Church. Lichtman made sure that the woman had not been injured. Then he ran up the block. He returned a few minutes later with the purse.

1980: In August, Lichtman learned that a friend of his had been killed in a robbery. The friend had been in a grocery store on Marcy Avenue. Six gunmen entered and announced a stickup. The friend was carrying money that had been set aside for his daughter's vacation. He resisted. One of the gunmen leveled a shotgun.

The next day, Lichtman hit the streets. A delivery boy told Lichtman that he had seen some men counting money shortly after the robbery. Lichtman came up with a name and an address. Detectives from the Union Avenue station house hit the building and grabbed four of the six gunmen.

"If there were 100 guys like him out there, we'd have a lot more bad guys in court," a detective named Bill Clark says. "He's always out there, looking to do the right thing."

1981: On Grand Street, Lichtman saw two men clutching pistols burst out of a clothing store. The men ran up the block and jumped into a car waiting at the corner. Lichtman gave chase. Passing a police car, he called for help. The gunmen pulled over and scattered. One suspect was nabbed on Humboldt Street. A .38-caliber revolver was found in the car. A few months later, Lichtman ran into the owner of the clothing store. The owner said he had been robbed again.

"Where were you?" the owner asked.

"I can't always be there," Lichtman said.

In May, Lichtman noticed a van circling a bank on Grand Street. He wrote down the plate number. An hour later, he went over to the bank to cash an income-tax check. The bank was closed. Somebody told Lichtman there had been a robbery. Rushing to a pay phone, Lichtman called the detectives and gave them the plate number. The van was stopped in the Bronx. The occupants were charged with a string of bank robberies.

In November, three men tried to rob Lichtman's truck. One of the men slashed at Lichtman with a broken beer bottle. Lichtman put the truck in gear and drove off. In the rearview mirror, he could see the man with the bottle chasing the truck. Lichtman pulled over and stepped into

MIGUEL,

who's devoted himself to helping his retarded twin. "You have to teach him each thing there is in the world," says Miguel.

the street. The man fled. Three weeks later, Lichtman saw the man standing by a subway entrance on Broadway. Lichtman tackled the man and held him until a cop appeared and placed the captive under arrest.

The following week, Morris Lichtman stopped by the Purity coffee shop in South Brooklyn. He is five feet seven and less than 150 pounds. He has soft-blue eyes some describe as sleepy, and he wears his hair in a pompadour. Fifty years old, he has been stabbed three times, and his skull has been fractured by a pistol barrel. As he sipped his coffee, Lichtman said that his wife and his daughter have asked him to try to ignore what he sees on the street. Lichtman shook his head. "I have a family out there," he said. "I don't want them to be victims of a crime, so I do whatever I can to help."

MIGUEL NATAL

At night, Miguel Natal would drink until his mood became light enough for laughter. In the morning, he would once again awake in the house in Bayamón and watch his twin brother begin another day of a perpetual childhood. The twin brother is named Angel. He is retarded and nearly blind. When he was twelve, the government had said that all Puerto Rico had to offer was a bed in an institution. To the family, the institution sounded too much like jail. Angel stayed home.

"We were very poor," Miguel says. "We just had to take whatever was coming to us, and that was it."

At first, the retarded twin seemed content to spend day after day in the cinder-block house. But the frustration of his handicap grew with his years. As the twins left their teens, Miguel saw little in his brother's face besides bitterness and rage. There seemed to be no hope as long as they were poor.

In February 1978, Miguel told his mother that he was going to New York to make money. His kissed his mother goodbye and headed for the airport in San Juan. He was wearing his only pair of shoes. Everything he owned had fit into a small flight bag. In his pocket he had $5 and the address of a relative who lived in Brooklyn.

Staying with the relative, Miguel hit the streets of Brooklyn and looked for work. At the end of the second week, he got a job as a doorman on Caton Avenue. Three months later, he was hired as the superintendent of a building near Brooklyn College. With this position came a ground-floor apartment. When not working, Miguel tried to pick up some English by watching television. The loneliness seemed to crush him.

"I cried a lot," Miguel says. "I was missing my family."

After a year in New York, the longing for his family became unbearable. Miguel flew back to Puerto Rico. Angel had only grown more angry. There were battles between Angel and the father. Four days later, Miguel was back in Brooklyn. Fired for leaving the building unattended, he began working as a busboy in an Italian-Argentinean restaurant in Manhattan. He started making friends.

"I was meeting a lot of people," Miguel says. "I was telling everybody, 'Teach me, teach me, teach me.' "

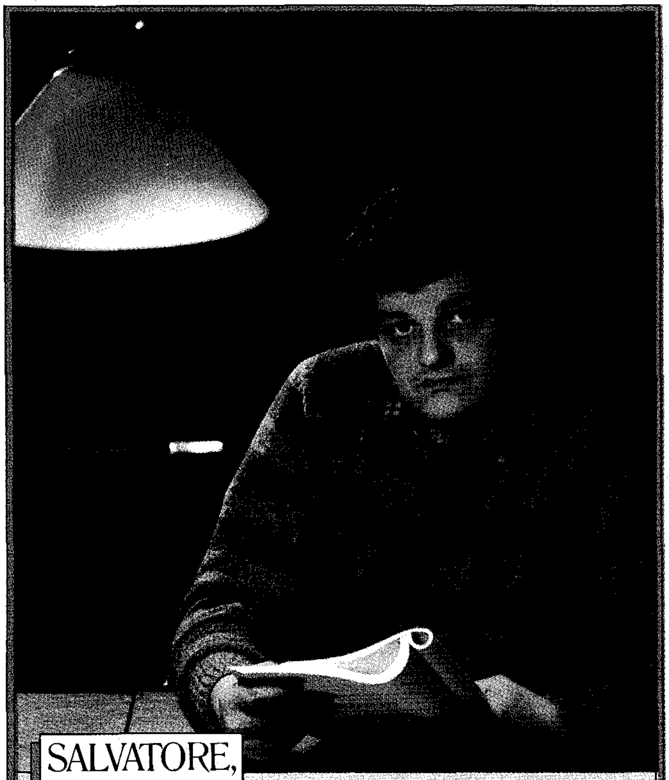
As he cleared tables, Miguel studied the waiters who got good tips. He learned the importance of a smile and a few friendly words. That December, the restaurant went out of business. The chef was taken on by J. T. McFeely's restaurant in Brooklyn. The owner was looking for waiters, and the chef recommended Miguel.

Soon, customers were walking into McFeely's and asking to be seated at one of Miguel's tables. He remembered the customers' names. He seemed to enjoy serving the meals. If a customer showed the slightest dissatisfaction with the food, Miguel whisked the plate back to the kitchen.

"I have good customers, and I like my job," Miguel says. "I love the restaurant business. I believe one day I will have one. Anybody who says 'I can't find a job,' they lie. If it is not the right job, take it until you get a good one."

From Bayamón came word that Angel had threatened to stab his father. Miguel wrote his mother and said that he had money and a big apartment. A week later, the family landed at Kennedy Airport. By the gate, the Natal twins hugged. Three years had passed since Miguel left Puerto Rico. Now he had his family in New York. He could finally get help for the brother, who, at 27, was still a child.

As the cab entered Brooklyn, Angel watched a rainstorm lash at the city. Angel's main passions are thunder and plastic tea sets. With each thunderclap, he cheered. After a few days, Miguel took his brother to Bellevue Hospital. A doctor gave Angel an examination. Then the doctor told Miguel about a place on Nostrand Avenue called the Young Adults Institute. There, the doctor said, Angel could be taught to take care of himself. As Miguel left the hospital, he realized he had been crying.



SALVATORE, who became an actor after years in a pressroom. "I just decided if I didn't get out, I would never get out," he says.

Over the months that followed, Miguel watched much of the fury drain from his brother's face. At the Young Adults Institute, instructors who have made patience a profession taught Angel to comb his hair, to use scissors, and to sweep the floor. He went on trips to the zoo and Prospect Park and the Statue of Liberty. He learned the words "yes" and "love" in English.

"You have to teach him each thing there is in the world," Miguel says. "For the life he is still living, he will learn something new every day."

In Bayamón, Angel had had difficulty dressing himself. Now he came home and washed his thermos bottle, took a shower, and changed his clothes. One afternoon, he reported to Miguel that a woman in his class had kissed him. Miguel asked if the kiss had been on the face. Angel giggled. On another day, Angel brought home a small painting. Miguel put it up on the wall. "It is like you gave to somebody a million dollars," Miguel says.

In the evenings, Angel washed his plastic tea set and watched Spanish television. He sang along with the radio. Sometimes he danced. When he worked up a sweat, Miguel would give him a beer. Sipping beers, the twins talked of women and school and Puerto Rico. Angel said he wished there were more thunderstorms in New York.

On Sundays, Angel refused beer. He did not want to go to church with alcohol on his breath.

Miguel took him for walks along Ocean Avenue. At first, Angel was afraid and he grabbed Miguel's elbow. Miguel pushed the hand away and told Angel that he was no longer a child. He was a man, and he would have to learn how to walk like a man. A half a block up the street, Angel reached for Miguel's elbow again. The twins started laughing. When they got home, the mother had dinner ready. Angel said grace.

"I hope everybody has food in their house, and whoever doesn't, God bless him," Angel said.

SEAN, who studied astronomy while kids on his block were turning to crime. "He don't like to be defeated," explains his grandmother.

SALVATORE POIDOMANI

YEAR AFTER YEAR, THE ROUTINE WAS THE SAME. HE walked into the printing plant on Atlantic Avenue. He changed his clothes. He aligned the plate. He hit a button and watched 1,000 copies a minute spew out of the machine. His face became smeared with ink. He choked on the paper dust. His head began to throb from the noise.

And, often, Salvatore Poidomani of Red Hook would think back to the Sacred Heart of Jesus and Mary Grammar School. In the eighth grade, his class had put on an operetta about a Mexican Indian to whom the Blessed Mother appears. Poidomani had played an atheist, and, a decade later, he could still remember standing on the stage and listening to the crowd applaud.

Then the shift would end, and Poidomani would head home $100 richer and a day older. The following evening, he would be back at the presses. In the din of the machines, he would once again remember the sound of the applause. While most of the past faded with time, this memory became clearer as Poidomani grew older. After thirteen years at the presses, the notion that what he really wanted was to be an actor hit Poidomani as regularly as the whirring of the plates.

"I finally decided that too many years were going to pass by and I was going to be too old to try," Poidomani says. "I just decided if I didn't get out, I would never get out. In the pressroom, you have a good idea of what will happen tomorrow, but I didn't like that tomorrow, so I would rather have it be unknown."

Six months past his thirty-second birthday and just short of his fourteenth year as a pressman, Poidomani announced that he was quitting to begin a career in drama. Hearing that Poidomani was chucking a $500-a-week job that carried a good pension, many of his friends suggested that he was suffering from a mental disorder. His uncle went into shock.

"It was like the time I was an Eagle Scout and I showed him all my merit badges, and he asked me what I was going to do with them, were they worth money?" Poidomani says.

In February 1980, Poidomani walked into the American Academy of Dramatic Art, in Manhattan, with leotards and a pair of size 11EEE ballet shoes. His first class was speech. Each member of the class was asked to repeat a phrase from Shakespeare. Poidomani heard accents from Texas, Wisconsin, Egypt, and Australia. Then Poidomani spoke, and the class heard an accent seldom encountered outside the borough of Brooklyn.

"My biggest problem was my Brooklyn accent," Poidomani says. "But I figured Raul Julia's a Puerto Rican, and if he can play Shakespeare, so can I."

Then Poidomani ducked into the bathroom to change for movement class. A 240-pound Sicilian in a leotard and slippers, Poidomani lumbered into the classroom. For the first exercise, the sixteen students were instructed to sit on the floor and touch it with their foreheads. Poidomani's back seized up as his skull passed his knees.

In scene study, the students spent the period repeating a single phrase. The thirteen years in the pressroom had taught Poidomani only that he did not like the pressroom. After just an hour in this classroom, Poidomani gained a sense of how tone of voice, inflection, and body language can change meaning. Over the months that followed, he learned to use himself like a musical instrument, modulating his voice and gestures to shade emotions.

"Even though I may never be a household word, it's added more to my life," Poidomani says. "Your mind and body are together, and when they are together, your soul is together."

At the end of the year, Poidomani completed his studies and started sending out pictures and résumés. A casting agent called and offered him a bit part in a training film for U.S. Army chaplains. A few days later, Poidomani stood in front of a camera, ready to play a used-car salesman who foists off a lemon on a soldier. A voice called "Action." Poidomani put his arm around the soldier and led him to a car. Pulling open the car door, Poidomani uttered the first line of his professional career. "Get in," Poidomani said. "Try it out."

At the end of the day, Poidomani was handed $40. This did not impress his landlord. Sending out more pictures and résumés, Poidomani started working as a dispatcher for the Esoteric Car Service. Finally, last summer, Poidomani was summoned to the office of another casting agent. The agent asked Poidomani to step onto the fire escape and read a passage with a Puerto Rican accent. The audition was interrupted when a painter on the floor above spilled a bucket of brown paint. Poidomani went home in need of a new suit.

Several days later, the casting agent called and said she no longer needed a Puerto Rican. Then she offered Poidomani a slot as an extra in a boxing movie. Poidomani reported to Gleason's Gym, on 34th Street, at 6 A.M. wearing jogging shorts and a powder-blue T-shirt. While the main characters went through take after take, Poidomani did calisthenics in the background. The director decided that Poidomani was not sweating enough. Over the next four and a half hours, Poidomani was repeatedly soaked with buckets of water. He returned home with a wet T-shirt and $20.

At the end of the week, Poidomani and his girl friend decided to go on their first vacation in two years. As they prepared to leave for the Catskills, the telephone rang. Poidomani was asked if he wanted a part in an Off Broadway play. Rehearsals began the next day and continued for five weeks. Then the writer decided he wanted to rework part of the script. The producer did not like the new version, and the play was canceled.

"I didn't go to the mountains, I didn't make any money, and the play never got off the ground," Poidomani says. "But when I read for somebody and they say, 'I like that,' it gives me more than thirteen years in the pressroom. There's no better feeling."

SEAN RANSOM

THE FATHER HAD BEEN IN SOME TROUBLE INVOLVING a pistol and had been sent to jail. Since then, the mother had been out many nights. And, awaiting her return, seven-year-old Sean Ransom would stand hour after hour at the window. Down on Crown Street, the junkies swarmed around the pushers. Now and then a drunk stumbled out of a saloon and wandered up the block. There were fights and robberies, and over the voices of the Brooklyn street would come the wail of sirens.

Into the early morning, Sean Ransom would keep his watch. He remembers wondering if he was looking at his future, if his loneliness would someday spin him into this world of drugs and violence. When the block grew quiet, his gaze would wander to the slice of sky framed by the roofs. On some nights, a few stars shone through the haze. In these patterns of lights there was something that eased Sean Ransom's fears.

Then he would see his mother cross the street. Sometimes there was a man at her side. Sean would slip into bed and try to sleep. In the morning, he would have to force himself out of bed. To throw off the blankets meant to start another day. At school, he had trouble concentrating. In the evening, he would once again be alone at the window.

"Sometimes it seemed like life wasn't worth living," Sean says. "It was so bad, sometimes you wonder about life."

That winter, Sean Ransom went to visit his grandmother Cleopatra on Edgecomb Avenue in Harlem. She is a woman who orbits between home and work with the certainty of a moon. Her eyes and her touch gave Sean the same feeling he got when he looked at the stars. And when it was time to leave, Sean hid under the kitchen table and said he would not return with his mother to Brooklyn.

As his grandmother circled his life, Sean no longer felt the pull of the streets. He found it easier to sleep. He no longer awoke with a weight on his chest. Freed from his post at the window, he spent his nights reading a 1953 encyclopedia. One evening, a neighbor took him up to the roof to watch a partial eclipse of the moon. Sean decided he wanted to be an astronomer.

"I decided I wanted to make something out of myself," Sean says. "To accomplish what I wanted, I had to work. So I worked hard."

Ten minutes after school let out, Sean would be back in the apartment. He would hang up his jacket and start his homework. He won certificates in reading, history, math, creative writing, and music. He made the chancellor's honor roll. When he was not studying, he read a biography of Martin Luther King and a history of Haiti.

"I never had to tell him to study," the grandmother says. "It was something in his own self. He had made up his mind he was going to do something, and he don't like to be defeated."

The following year, his father came home from prison. Sean and his father went up to the park off West 145th Street and celebrated by setting off fireworks. Sean said he heard that men in prison sometimes married other men. The father said that sometimes happened. He added that prison had taught him one basic rule: "You got to pay for what you do."

Over the days that followed, the father watched Sean stride through all the trouble of the streets with a book under his arm. The father had grown up with the myths of Nicky Barnes and Jazz Hayden and other lords of crime in Harlem. One, Bobby Bird, had survived three shootings that left him with nine gunshot wounds. The father decided that not even Bobby Bird was as tough as this kid, who came home every afternoon and did his schoolwork.

"Anybody can be a hoodlum," the father says. "It starts with lying and escalates all by itself."

As Sean entered the fifth grade, a boy who lived up at the corner hit the headlines. The boy's name was Willie Bosket, and he had murdered two men on the subway "because it was fun." Other youngsters on the block started dealing angel dust. Sean studied the solar system and decided his favorite planet was Saturn. He caused his grandmother trouble only when the Yankees lost.

"If those Yanks lose, every pillow is thrown all over the house," the grandmother says.

In October 1979, the pope visited St. Charles Borromeo Church around the corner from the grandmother's apartment. Sean stood in the street and listened to the pope talk of the power of the spirit over the horrors of poverty. Men cried. Women held out their babies for a blessing.

"He gave me the impression of somebody who was trying to turn the world around, to make something good of it," Sean says. "I wanted to learn more about him."

That spring, Sean graduated second in his class at P.S. 123 and applied for admission to the seventh grade at St. Charles Borromeo Roman Catholic School. The tests showed that he was reading at the tenth-grade level, and he was admitted. He pasted pictures of the pope and Mother Teresa to the apartment door. The grandmother bought him a new encyclopedia.

In March, Sean told his grandmother that he had signed on as an altar boy. This, she remembers him saying, "is a good way for children to know God better." There were a few mishaps at first. He spilled a decanter of wine. He dropped a silver bell. But in a few weeks he mastered the ritual and was leading the procession up to the altar.

"I just believe in it," Sean says. "If you have faith, you can bring good in the world."

Last month, Sean brought home a report card studded with A's. Early the following Sunday, he left the apartment and walked along West 141st Street. Where the pope once spoke there was now an army of pushers. Climbing the stone steps of St. Charles Borromeo, Sean, thirteen, joined the other children who were getting ready for the Christmas pageant. Sean played one of the Three Wise Men, who followed a star to their Savior. ■

The Hottest Ad Agency in Town

By Bernice Kanner

"...Backer & Spielvogel's rise is an adman's dream..."

CARL SPIELVOGEL AND HIS friend Russell Banks had settled in that summer day at Spielvogel's regular table at "21," upstairs right-hand corner. Spielvogel was toasting Banks, the president of Grow Group, a chemical-coating company, for turning 60 when headwaiter Tino trundled a phone to the table. Spielvogel cradled the receiver, listened, nodded, and excused himself to make a call. He was gone perhaps fifteen minutes. Banks got miffed waiting and ordered. By the time Spielvogel finally sat down to his salmon, poor Banks's birthday was forgotten. It was Spielvogel's day—a historic one in the lively annals of advertising.

Spielvogel could always sniff out something big about to happen—he'd started out as the advertising columnist for the New York *Times* and had spent twenty years climbing executive ladders at McCann-Erickson and its giant parent, the Interpublic Group of Companies—but this was bigger than he or his partner, creative star Bill Backer, had expected for their brand-new agency. "We had hoped for a piece of the business," says Spielvogel, who has a low, soft voice and picks his words carefully.

As it turned out, what Backer & Spielvogel got that afternoon in 1979 was the entire $85-million Miller-beer account. It was a dazzling win from every perspective—the second-largest account ever to switch agencies and the first time a new shop had snagged such a colossus. Miller had shown enormous confidence in Backer and Spielvogel to abandon the security of McCann and Interpublic and cast its lot with an ad agency barely two months old—an agency without a staff or offices yet. The Miller campaigns—which Spielvogel and Backer had worked on at McCann—were some of the most admired and effective in advertising: Who doesn't know "If you've got the time, we've got the beer"? Who hasn't connected Löwenbräu to "good friends, and nights that are kind of special"? And try to find someone who hasn't seen the zany Lite-beer commercials.

For sheer drama, Backer & Spielvogel's ascent rivaled that of even the fabled Wells, Rich, Greene, the hottest shop of the go-go sixties. Beautiful, brazen Mary Wells thumbed her nose at Interpublic and quit to set up her own shop. As expected, the Braniff Airways account flew in, and a year later she married Braniff's chairman.

Backer & Spielvogel's birth was every bit as glamorous and even more miraculous. For it happened not in the sixties, when hot shops seemed to be popping up all over, but in the conservative late seventies. Backer and Spielvogel struck out on their own in the teeth of a recession and in the era of the superagency. It was a time when even the big shops

At the helm: *Chairman Spielvogel (center) and partners command what fellow admen call "the good ship* Lollipop."

Photographed by Jim Nachtway/Black Star.

"…The times call for a back-to-basics agency…"

found it tough to get bigger—without buying up other agencies—and the small ones struggled to hold ground.

And yet Backer & Spielvogel became the fastest-growing agency in ad history. In two years, a name that hadn't even figured in the agency rankings before was listed as the twenty-ninth-largest among U.S. agencies worldwide and billed more than $200 million.

Miller time: *President Backer writes the songs.*

The agency did it with some imaginative flair, but without a clearly recognizable image. Backer & Spielvogel has none of the upper-class-British-snooty look of an Ogilvy & Mather, or the self-deprecating wit of a Doyle Dane Bernbach. But the rules have changed. Incandescent advertising and big ideas are no longer the ticket to success. Advertisers are going with the tried and true, playing it safe with well-rounded back-to-basics agencies. And Backer & Spielvogel is as basic as it gets.

THE HOTTEST AGENCY IN TOWN is owned by six partners, as disparate a collection as you can find heading an agency in America. The top two are the original odd couple. Fifty-three-year-old chairman Spielvogel is living his dream. On the wall of his sleek, quiet twenty-sixth-floor office overlooking 43rd Street hangs a photo of a shoeshine man stationed next to the I.R.T. An overhead sign quotes Disraeli: THE SECRET OF SUCCESS IN LIFE IS FOR A MAN TO BE READY FOR HIS TIME WHEN IT COMES. "See, that's me," Spielvogel says with a grin. "Look"—he points to the New York *Times* building—"I can see where I started out."

Spielvogel grew up in the Greenpoint section of Brooklyn, graduated from City College, toiled for ten years at the *Times,* and went on to McCann and Interpublic. He is a financier, an orchestrator, a strategist and broad thinker. You don't win business by hopping the 5:15 to Stamford, he says. Spielvogel believes in pressing the flesh. He helped fight to save New York. He chaired the Committee in the Public Interest. He sits on the boards of the New York Council for the Humanities and Mt. Sinai Hospital. He plays tennis well enough to fret that he'll lose a client by beating him.

President Backer is a 55-year-old Episcopalian, a southern aristocrat, and the only president of a major ad agency to have begun at the music end, surely the only one with a piano in his office. After prep school in Virginia, Backer served in the navy, then went on to Yale. When he graduated, he wanted to write songs professionally, but his folks begged him to put in a year at "legitimate" business first, so he sold real estate for Brown, Harris, Stevens. He did set up a jingle house after all, but had to give it up. "We had a good gross but a minus net." He spent a year at Columbia Pictures learning about production, then joined McCann in 1953. His first job there was in the mailroom.

Backer is a dashing figure, not dandyish but imposing, with slicked-back black hair and an ever-present bow tie. One of his passions is horses, and on weekends he heads to his 250-acre working farm in Virginia. This year, the farm should produce a dozen thoroughbred foals.

Backer is also a creative legend in the business, though few people other than his co-workers even know what he looks like. But everyone knows his work. "It's the Real Thing" is his—words and music. So is the music for "Things Go Better With Coke" and "I'd Like to Teach the World to Sing." And Miller Time. And it was Backer who concocted the Lite-beer campaign in the first place.

When Backer & Spielvogel landed the Miller account, the agency consisted of a few admen in a four-room suite at the Gotham Hotel, the first home of several successful agencies. Backer and Spielvogel spent weeks, "literally morning, noon, and night, interviewing people," Spielvogel recalls. "Some key people were hired in the bathroom. Others in the kitchen. It was hectic."

By September, the agency had moved to temporary offices on 43rd Street. Seven-Up, like Miller Brewing a subsidiary of Philip Morris, assigned the firm some new products. Paddington Corporation moved in J&B, other scotches, and Baileys Irish Cream. Campbell Soup gave Backer & Spielvogel a test assignment, liked its hard-facts-on-nutrition approach, and shifted its whole red-and-white soup line there from B.B.D.O., where it had been for more than a quarter of a century. The Savings and Loan Foundation left McCann for the new agency. Helene Curtis assigned it Suave shampoo and other new products. Bon Jour apparel signed on. And in October, as guests were gathering at the reception for Spielvogel's wedding (his second marriage, to the writer Barbaralee Diamonstein), Noxell Corporation announced it was moving Lestoil to B&S.

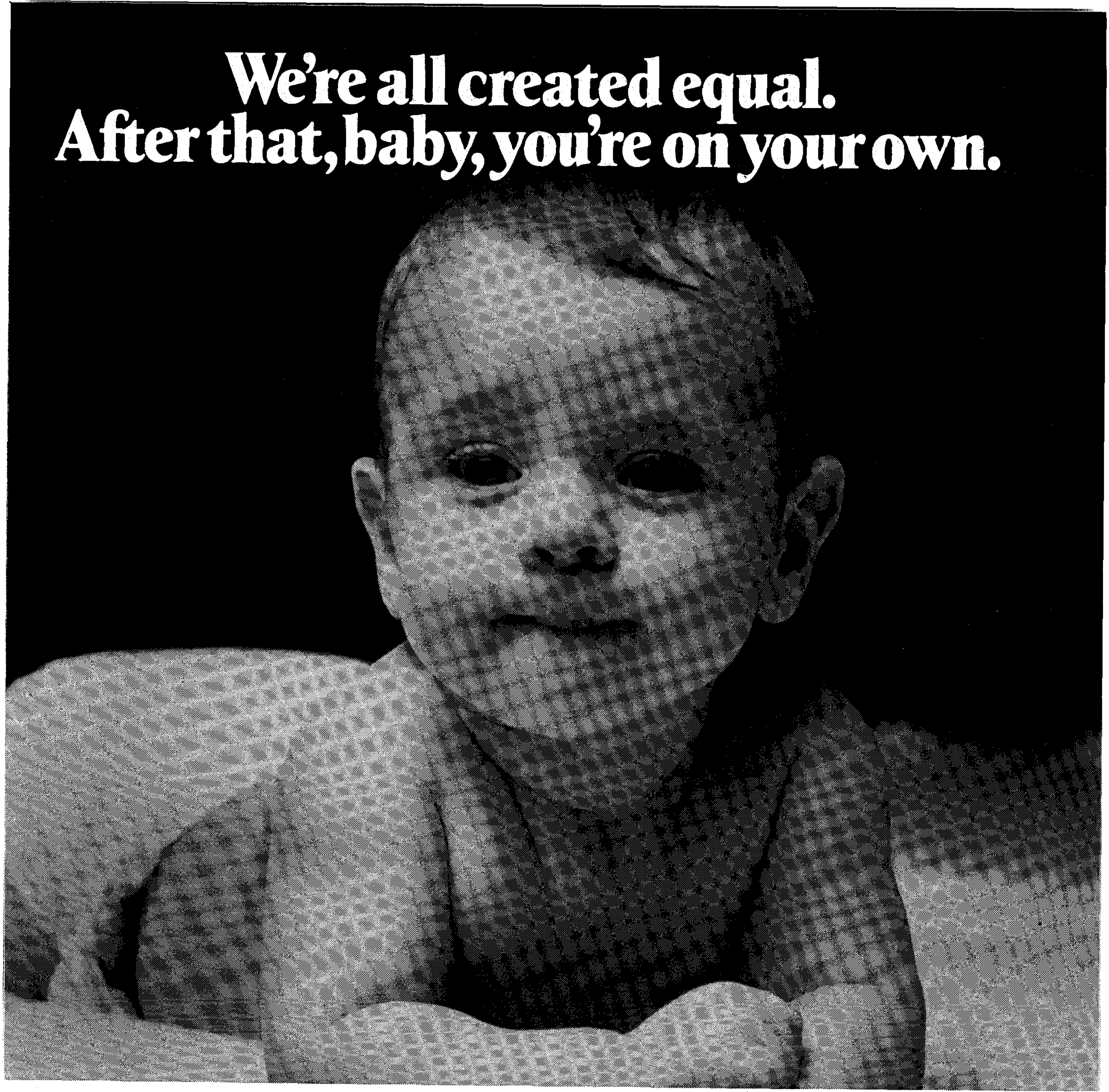
HOT STREAKS ARE A WAY OF life in the advertising business, but Backer & Spielvogel was on a sizzler. Why? NW Ayer chairman Louis Hagopian has a theory. "The way you get an account is to convince a client that you've performed some magic for others, and he'll give you the stage to do it for him. Obviously, Backer & Spielvogel is very convincing."

The Savings and Loan Foundation was convinced partly because Bob Meury, one of the B&S partners, had worked on its business at McCann, partly because it knew about Spielvogel, and partly because it had to move quickly. "Our team at McCann had scattered, and we were feeling insecure," admits S&L president Michael Stevenson. "Deregulation was coming faster than expected. We needed people we didn't have to educate." The Backer & Spielvogel ads asked Americans to vote for "a *real* tax break to savers." Five and a half million wrote in, and the All-Savers program was passed. "Pretty good results, huh?" says Stevenson.

Paddington was convinced partly because of Backer & Spielvogel's novel pitch. The agency's new home was under construction, so Spielvogel decided to do the traditional show-and-tell at "a classy saloon." He picked "21," where he eats twice a week. The room's shape suggested the agency team sit behind the four-man Paddington team instead of around a large table. Each presenter would come forward for his part of the spiel. It paid off. "They told us our presentation technique helped them concentrate 100 percent," says Spielvogel.

Helene Curtis, persuaded by the

We're all created equal. After that, baby, you're on your own.



Nobody's going to hand you success on a silver platter.

If you want to make it, you'll have to make it on your own.

Your own drive, your own guts, your own energy, your own ambition.

Yes, ambition. You don't have to hide it anymore. Society's decided that now it's OK to be up-front about the drive for success.

Isn't that what the fast track is all about?

If you're one of the fast-track people, your business reading naturally starts with Fortune.

After all, Fortune has been the magazine of business success for over 50 years.

It's the authority...the business magazine you rely on when you've *got* to be right.

It helps the movers and shakers decide how to move and what to shake.

It's their early-warning system, alerting them to opportunities and dangers up ahead.

In marketing, management, technology, the works...it's the one that gives you a vital couple of steps on the competition.

Fortune is the business magazine that really *can* help you make it—and keep it.

And it's the one to advertise in when you need to target the fast-track people.

FORTUNE

How to succeed.

© Time Inc. 1982.

"...Miller's move gave B&S an $85-million halo..."

thinking behind B&S advertising, chose it to give Suave's price story an upscale image. "We wanted to convert skeptics," Curtis president Chuck Cooper says. Before going to Backer & Spielvogel, Suave commercials were the "I'll try it, I'll buy it, I'll switch" kind. In the Backer & Spielvogel spots, an obviously successful woman (you can tell by the fluffy white towels and sports car) confesses that she first used Suave in college because of its price. But now that she can afford to spend a fortune on her hair, she's found she actually *prefers* Suave.

But the Miller commercials gave Backer & Spielvogel its creative presence. When the agency team inherited High Life at McCann, commercials showed trumpeter Al Hirt hooking a monster marlin and breaking out the champagne of bottled beer to celebrate. The new campaign (now ten years old) ignored the country-club set in favor of the heavy beer drinker. "We had to take High Life out of the champagne bucket and put it into the lunch bucket," says B&S partner Bob Lenz. In the McCann commercials, blue-collar men earn their beer. But these are not stodgy plumbers or carpenters. They're bush pilots and ironworkers, crop dusters and tugboat captains, outdoorsmen who build up a sweat against a brilliant sunset and who look like Marlboro men. "There's a lot of Walter Mitty in this," Lenz admits.

AND THEN THERE IS THE LITE campaign, which after seven years still amuses. This fall, Americans voted it the best-loved commercial on TV. Its secret, Backer thinks, is that real people are themselves. The idea of using "anyone but actors" came to him when he saw *Safe at Home!*, a movie about a kid who runs away to be batboy for the Yankees. The team played itself and was terrific, says Backer. "It's always impressed me how Americans love to see heroes being themselves."

The beer campaigns were the springboard for Backer & Spielvogel's phenomenal success. They had helped propel Miller from seventh place to second among beers and motivated the brewer to switch agencies. As Philip Morris chairman George Weissman says, "What we did was stay with our people." Spielvogel had helped land the Miller account at McCann in 1970 and had shepherded it there. And Backer, Meury, and Lenz had come up with the ads. "They laughed and cried with us through the years," says Weissman. "Had we stayed with McCann, we really would have been switching agencies."

Miller's arrival instantly solved Backer & Spielvogel's chicken-egg problem. (To get business, you've got to have business.) It gave the agency a financial cushion. (Miller is on a full 15 percent commission—many agencies now discount—mostly on work for network TV, which is *very* profitable.) But most of all, it gave Backer & Spielvogel an $85-million halo and sensational publicity. Even consumer publications rarely interested in the goings-on of the ad world perked up at this coup. "Competition among the giants is hit-or-miss," says one adman. "The probability of your getting the business is small. But get up to bat more often and you're bound to get more hits. That's what Miller did for Backer & Spielvogel."

The move also exacerbated tensions between McCann and Backer and Spielvogel, who had left under unhappy circumstances. Spielvogel had hoped to cap twenty years at Interpublic by becoming chief executive. But in April 1979, rumblings pushed him to call for a showdown with chief Paul Foley, who told him that the top job, the job he says he was promised three times, was going to Phil Geier Jr., his arch-rival. Three weeks later, Spielvogel resigned as vice-chairman of Interpublic and chairman of its executive committee. That day Interpublic stock fell two and a half points. At the same time, Backer, vice-chairman and creative director of McCann, was finding himself squeezed by Interpublic politics. "Stock watching had become more important than building a better mousetrap," he drawls. "It diminished what I did. I felt disenfranchised." He left soon after Spielvogel.

At that point, neither had considered teaming with the other. Spielvogel calculates that he talked things over with 230 people in three months, then took off on a trade mission to China. Backer pondered opening his own jingle house or agency but couldn't create for those who didn't know music or ask advertisers "to entrust millions to a guy who can't keep his own checkbook." He thought of joining Doyle Dane, but over lunch its chief, Joe Daly, suggested he might be happier with a financial type like, well, Spielvogel. The idea just hung there for a while. "Carl was the enemy, the one telling me I was spending too much on the creative department in those old days," he says.

The rift with McCann grew when other partners and staffers departed for the fledgling Backer & Spielvogel. Chief operating officer Bob Holmen was general manager of McCann's New York office and on its board. Executive vice-president Steve Leff was head of all media services. Lenz, McCann's executive vice-president and creative director, left for the same job at the new shop. And Meury, executive vice-president and copy chief at B&S, had been senior vice-president at McCann.

As luck would have it, the agency softball season opened May 22, 1981, with McCann pitted against Backer & Spielvogel. McCann wanted to thaw the ice, and suggested B&S bring the Miller and it would bring the Coke. Backer & Spielvogel spurned the offer, saying it didn't see this game as different from any other. But, of course, its people knew it *was* different. They had heard about the signs in McCann's halls to get 'em, beat 'em, drive 'em back. Backer & Spielvogel won the game 22 to 9.

IT HAS NOT WON EVERY GAME IT'S played, however. In the early days, Southern Comfort looked the agency over and walked away. And this fall, Hallmark Cards crossed Backer & Spielvogel off its shopping list. But its batting average has been extraordinarily high. One company, Lamour Hair Products, wanted so much to be handled by Backer & Spielvogel that it promised to treat the two principals for hair loss—free—if B&S would take the account. It declined on both counts.

That is because Backer & Spielvogel has a clear idea of where it's going. It's big, but it doesn't want to grow to the outsize proportions of a J. Walter Thompson or a Young & Rubicam. It will take only fifteen accounts, primarily blue chips that understand and believe in advertising. It's highly profitable (it has under two employees per each $1 million in billings, while the industry average is 3.17). It pays its lean staff handsomely. It believes work should be fun and wants Backer & Spielvogel to be a place where people are secure, "so you can say a script stinks and no one goes into a blue funk," says Backer. And it seems to be meeting these goals. The agency is bombarded with résumés and is referred to in the industry as "the good ship *Lollipop*."

And it wants to remain a classic agency. "We don't work on the edge of tomorrow," says Spielvogel. "But we do block and tackle and do the fundamentals extremely well. We've got six partners from various disciplines, and at least one is always involved in a client's business. *Our* eyes are not glued to the stock tables. Involvement is what we sell. We're not an entertainment house that gets orchestra seats for *The Pirates of Penzance*. We've been down the road of building a major agency before and don't need to do it again. There are no surprises here. If you go to Lutèce, you know what you're going to get." ■

ESPAÑA
Famous Classics
Photo-Realism

To be young and gifted: *An English class at Hunter College High, a public school where intellectual kids aren't social outcasts.*

The Joyful Elite

By Katharine Davis Fishman

"...'The worst student at Hunter is better than the kids from other schools,' says one senior at Hunter College High..."

AT THE END OF THIS MONTH, nearly 4,000 sixth-graders will take entrance examinations for Hunter College High School, the college's laboratory school for intellectually gifted students from the five boroughs of New York. Just to be eligible to take the test, a student must read and do math at the mid-ninth-grade level.

Two hundred kids will get in. What will happen to those who don't? Most of them will go back to the local junior high and lick their wounds for a couple of years, and then take another test for admission to Stuyvesant or the Bronx High School of Science, the better-known "special" high schools run by New York City's Board of Education. Other Hunter rejects are sprinkled through the best New York private schools, making A's.

One useful index of a school's academic accomplishment is the percentage of National Merit Scholarship semifinalists in its senior class. Fewer than one-half of 1 percent of the graduating seniors in each state achieve this rank (it's based solely on Preliminary Scholastic Aptitude Test scores)—and yet 20 percent of Hunter's current graduating class are Merit semifinalists. This record surpasses not only those of Stuyvesant and Bronx Science but also those of Andover, Exeter, Horace Mann, Dalton, and Trinity. (Collegiate and Brearley students, however, do even better on the tests than Hunter kids do.)

Hunter students also win individual prizes: Last year, Amy Sue Reichel's genetic-engineering project took first place in the prestigious Westinghouse Science Talent Search; Danny Weber's experiment, "The Effects of Weightlessness on Arthritis," one of ten national winners of the NASA Space Shuttle Student Involvement Project, will be performed aboard the shuttle. And the kids' achievements aren't restricted to academic honors: In this era of teenage models, Hunter has Maria von Hartz, whose credits include a sixteen-page layout in British *Vogue*.

If you conclude from all this that Hunter kids are significantly smarter than kids at other good schools in New York, you are probably wrong. Perhaps they are a little bit smarter, but, more than intelligence, the Hunter test measures sangfroid. Those who haven't got it encounter an examination clearly beyond the competence of even the brightest sixth-graders and either freeze or burst into tears; in contrast, the beneficiaries of Hunter's breed of Darwinism (among them my daughter Maggie, now a senior) think, "This test is a joke; I'll answer what I can," and by staying loose, they triumph.

Hunter kids look down on everyone else, but their sense of superiority seems to come less from having gotten in than from what the school has made them. The Hunter girl bristles at the injustice visited upon Jennifer and Alison, her

Photographed by Jill Freedman.

"…'Private-school kids are there because they're paying,' another Hunterite says. 'We're here because we're intelligent'…"

sixth-grade classmates, who are every bit as smart as she but happened to be feeling peckish the day of the test. Now poor Jennifer is stuck at Forest Hills High and is utterly boring, and Alison has gone to Nightingale-Bamford and become a shallow snob—well educated enough, of course, but so ignorant about life.

The attitude Hunter students display toward their peers in other institutions around the city—superiority occasionally salted with envy—illustrates the school's lone-wolf status. They easily dismiss Science and Stuyvesant as giant factories full of Hunter rejects; their view of private-school kids is more complex. "They're there because they're paying, and we're here because we're intelligent," says Winston Dong ('82). "But they feel we're freeloaders, getting the privileges of private schooling without the expense."

Winston and his schoolmates may have a sneaking respect for the linguistic skills of their neighbors at the Lycée Français, but another senior boy says, "They speak French and wear uniforms, so it's difficult to penetrate the façade. The girls look like mean snobs—those mouths have never smiled." The kids at Dalton, another neighboring school, are "very pampered rich kids, slightly above average in intelligence." As for those in the suburbs, "that's a dirty word—it suggests a whole mentality of dullness, being driven around, having nothing to do—no concerts. The subway makes us tough. We know what the city is about." In particular, Hunter kids seem proud of being witty and original. "In my old school," says Anne Motz, another senior, "if there was anything different about you, you had to cover it up. At Hunter, you parade it."

All of these comments sound familiar to me: My friends and I might have made them when we were Hunter seniors, back in 1954. Unlike some private schools, Hunter has not had the option of preserving the past in amber; just to survive as an elite institution supported by taxpayers' money it has had to hustle to respond to social change. It has undergone a substantial overhauling, first accepting affirmative action to increase minority enrollment and then becoming coeducational. Through all this the school has maintained its academic leadership; even more remarkably, it has held on to its most singular trait—the exuberantly smug loyalty of its students. When Maggie said to me one night, "The worst Hunter kid is better than kids from other schools," I decided to visit Hunter's red brick fortress, on 94th Street and Park Avenue. As a reporter, I have always been intrigued by the way institutions adjust to social upheaval: Was it by changing, I wondered, that Hunter had managed to remain the same?

THE HUNTER I KNEW HAD altered very little since 1903, when it became one of the two "campus schools" attached to the Normal College (later renamed Hunter), which specialized in training women to be teachers. Like the college, the high school admitted girls only, through an English-and-math test like the one given today. Its curriculum, despite periodic minor updating, was notably rigorous. We were required to take a year of physics (before *Sputnik*), three years of Latin, and two years of a second language; there were no electives until our senior year. Nearly all of us went on to college, and found the work almost disappointingly simple after high school. Several of my classmates went abroad on Fulbright Scholarships; others won Woodrow Wilson Fellowships to graduate schools in this country.

Troupers: *A melting-pot production—this time,* The World of Sholem Aleichem.

We were not being educated, as most girls were in those days, to adorn the salons of our husbands. "We could be what we wanted, not just wives," says Hedi Siegel, a musicologist. "It was almost taken for granted we'd do something professional." There were, of course, contemporary limits to this feminism, but these simply fed our notions of privilege. "Soon after entering Hunter, I decided to be a doctor," says Carol Schneebaum ('54), now an internist. "But I would also get married and be supported. Being a girl was a big advantage, because I'd have all this pin money from being a doctor."

Hunter produced innumerable doctors, lawyers, judges, politicians, and college professors over many decades before the current feminist movement began; it also turned out the writers Hortense Calisher and Cynthia Ozick, the literary scholar Ellen Moers, and the dancer Pearl Primus. The most celebrated alumna of my time is Martina Arroyo ('53), now of the Metropolitan Opera, then of the Glee Club. Now Arroyo says, "I learned discipline at Hunter which carried on in my career. When I think of my youth I think of Hunter High, not the college."

Our teachers set the tone of the school, nourishing our sense of specialness and providing an example of confident eccentricity. They ranged from Miss Field, the suitably ancient Latin teacher who gave us word of Cicero's divorce and remarriage only after apologizing, "We don't like to deal in backstairs gossip," to ultramodern Mrs. Lilienthal, the hygiene teacher, who touted yoga and health foods in 1953 and once pursued a departing class halfway down the hall shouting, "No sex after dinner! Wait at least an hour!" When *The Prime of Miss Jean Brodie* came out, some years after our graduation, I was not, I suspect, the only Hunter alumna to feel a flash of recognition, and when I mentioned it one day to a former Hunter teacher I'd bumped into, she said, "Of course. Each department spotted a Miss Brodie in some other department." Then she said, "You girls really were the *crème de la crème*."

Much of Hunter's strength came from its social diversity. Some girls came to school in gray cashmere sweaters, polo coats, and six-foot Princeton scarves; others preferred electric-pink nylon sweaters and satin jackets from DeWitt Clinton; neither group was much impressed by the romances of the other, and there were additional girls who dematerialized in a puff of smoke when a boy approached them. Since our love lives couldn't be the basis for schoolwide intrigue, we focused our surplus energy on school politics. By the time we graduated—president of the G.O. or Athletic Association, editor of the newspaper or yearbook—we weren't capable of much deference to men.

Hunter wasn't halcyon for everyone, however; it didn't know how to deal with a rebellious black girl like the poet Audre Lorde ('51), who "went through Hunter thinking I was the strangest of the strange. When we had vocational tests I came out high in creativity and manual dexterity. A white classmate had the same results, and they told her to be a surgeon; she is one. They told me to be a dental technician." Still, Lorde admits, "If I'd gone to the neighborhood public school I'd have ended up in Bellevue or in prison."

Perhaps the relative variety that already existed in Hunter's student body equipped it to update its racial attitudes from the genteel liberalism of the fifties. Today, the school is about 30 percent minority (black, Oriental, and Hispanic). It achieved this spurt in minority enrollment through affirmative action.

Since 1965, about 25 percent of the entering class has been composed of students from "disadvantaged" backgrounds who don't test high enough for regular admission but are recommended by their elementary schools and a Hunter admissions committee. The special-admissions students are given intensive summer courses in English, math, and a foreign language, and are placed with the other students in September. A 1974 study, the latest available, showed 80 percent of the special-admissions students—who, apparently, bloom like everyone else when told they're the *crème de la crème*—graduating from Hunter and going to college. The students and faculty I interviewed, who were generally candid about their gripes, did not suggest that the special-admissions program had lowered academic standards. White kids definitely consider themselves the beneficiaries of integration—that is, they feel so much more worldly than their bourgeois peers at Brearley or Scarsdale High. Black and Oriental kids who socialize interracially are popular with the whites but are considered Oreos by their own racial groups, which tend to stick together, irritating whites. "We have more in common with other Chinese," says Hung-Kwong Ng. "Most of us live in Chinatown, and a lot went to the same elementary school. We feel safe with them."

CERTAINLY THE CHANGE IN RACIAL composition has brought Hunter a radically altered beat and style: Now it's a school where white kids may lapse into fluent black English and black kids talk like *The New York Review of Books*. But for all the superficial differences, Hunter affects its students' lives just the way it did in 1954, and its social structure is remarkably similar to the one I remember. That was the big surprise for me as I talked to my old friends and my daughter's young ones.

There are still, for example, two classes of Hunter kids. The Manhattan contingent is dominated by graduates of the college's other campus school, Hunter Elementary, a carefree place where bright, charming children spend seven years exclusively with their own kind, are applauded for being ever so bright and charming, and never do a lick of work or acquire a serious thought; except for an occasional rough time at summer camp, they haven't experienced the alienation of the intellectual child. They swagger into Hunter High with a drove of their friends and appear to carry on as if they owned the place. I was one of these kids, and my friends from the outer boroughs tell me I missed the most important dimension of Hunter.

"I was apart in grade school, and it was a bad kind of apartness," says Carol Schneebaum, who came from Brooklyn. "Hunter was the first safe place where reading a book was acceptable." Today, both white and minority children from the boroughs have fled the same isolation. "All of us were social outcasts," says Ralph Carter ('82). "I was so bored I used to ask for more work and finish a year's math homework in a week. The teacher brought *me* an apple every day, but the kids called me 'Brainiac.' "

What happens when the borough kids come to Hunter? "I went to houses that were very different from mine," remembers a '54 classmate of mine who came from Queens, now lives on the Upper West Side, and teaches English at City University. "I'd never seen furniture like that, and mothers who sat on the sofa in tweed suits and read *The New Yorker*. Hunter was Manhattan and sophistication, and it said you could get that stuff and didn't have to be born to it. You could get it because you were smart."

The chance to escape local stagnation is still part of the school's powerful appeal. Josh Seiden of Forest Hills is one of Ralph Carter's fellow performers in Bones Jones and the Jones Tones, a rock group that plays at school dances. "Hunter got me out of the neighborhood,"

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“...By the time they reach the upper grades, Hunter kids seem to be afraid of nobody...”

Josh says. “Kids there spend their days hanging out by the candy store and the railroad station. The most productive thing those types can do is become a security guard.”

The Elementary School kids have their own worries. When I arrived at Hunter, I felt surrounded by rough, tough women whose fathers were not ordinary doctors, lawyers, and businessmen but did exotic things like driving a taxi. Perhaps studying hard was an upwardly mobile thing; it took a couple of D's for me to get the message. Today, it is even worse for the Elementary School kids: Since many with high grades don't get in on their test scores, special dispensations are made; they go to summer school, like the disadvantaged kids, to catch up. “Sometimes people resent us because we're not so well prepared,” admits one of the eighth-graders who entered on special admission. “We weren't used to doing any work.” Raw data on S.A.T. scores of this year's seniors show the Elementary School graduates performing on a level with the class, but throughout their careers they carry an academic stigma with their peers.

A MAJORITY OF THE HUNTER adult community—that is, faculty, administration, and alumnae—would agree that the most jarring derangement the school has faced was not affirmative action but coeducation. This was imposed on Hunter just as it was beginning to appreciate the significance of its long-standing feminist education. In 1972, Jacqueline Grennan Wexler, then president of Hunter College, had threatened to close the campus schools. Letters from high-school alumnae—women of impressive accomplishment all over the country—poured in. Hunter High alumnae sat on the City Council (Carol Greitzer) and in the State Assembly, where Constance Cook was head of the Education Committee. Legions of strong-minded, scrappy Hunter women raised enough of a fuss to save the school, and helped turn Dr. Bernard Miller, the campus schools' director, into as ardent a feminist as a man can be.

At the same time, angry parents of boys were complaining that their bright sons had no adequate junior high school. Bronx Science and Stuyvesant began with ninth grade. The parents brought suit; it was settled with Hunter's agreement to accept boys, starting in 1973. “My personal feeling was that it was a mistake,” says Miller. “Here was an enclave where women could be leaders. I was concerned that they'd consciously accept a secondary position.”

These fears seemed justified by December 1976, when Miller released an “Interim Report on the Changed Student Population at Hunter College High School.” Many teachers, the report said, felt the current crop of girls were not speaking up, and described the seventh-grade boys this way:

> They run rather than walk.
>
> They are unaware of their noise levels.
>
> They are far more aggressive—often shout out answers and give the girls no chance to talk.
>
> They have more physical strength and they use it against the girls.
>
> They are partial to other boys when they are in charge.
>
> They are far more involved with math teams.
>
> They take their homework less seriously than girls.
>
> They are less mature than girls.

Assertiveness welcomed: *Marianne Haughey speaking up in Ira Marienhoff's class.*

Miller concluded that boys and girls could not be treated in exactly the same way: The female self-assurance that had been taken for granted in the past would now become a goal requiring hard work. Thus began Hunter's new identity as America's only school for boys and women.

Faculty opinion differs on the success of this effort. Ira Marienhoff, head of the Social Studies Department, believes that "the Matina Horner syndrome [women's "fear of success"] was evident during the first couple of years. Since then it's been wiped out. I like to think that's because enough faculty members are conscious of the women's mission of Hunter." A more reserved view, which several teachers expressed, is that boys dominate and girls shrink back in the seventh grade but within a couple of years everyone's been Hunterized and equality prevails.

This seems true in most but not all areas of school life. Sheila Krilov, who teaches advanced math, finds boys and girls performing equally, but although Hunterized senior girls do well in math college boards, the boys as a group do better; the girls lead in the verbal portion. As for science, Westinghouse Scholarship to the contrary, "whether it's the seventh grade or the senior class, the boys are the ones with their hands raised, and we have to prod to get equal participation from the girls," says Marjorie Goldsmith, a science teacher. "The girls are just as bright on tests, but many of them just sit by in class."

Goldsmith's comments, however, are relative: Both the boys and the girls of Hunter College High are conspicuous for their eagerness to express opinions on any subject and for the articulateness of those opinions. This seems to be the joint result of nature and the school's characteristic brand of nurture.

JANE LEWIS TEACHES PHILOSOPHY to seniors. On this particular fall morning, she is returning papers to the class. "Some of these were distinctly better than others," she says. "On the pre-Socratics I wanted your personal opinion. In the future please say what *you* think." The class starts with Agathon's speech in the *Symposium* that love is always associated with the young; it races through a discussion of every imaginable aspect of love, youth, and beauty in modern society during which nearly every kid delivers an opinion on something. Some students go on to Rose Marie Laster's college literature class, where they discuss the passage in the *Iliad* in which Hector taunts the dying Patroclus.

Girl: "My reaction is not the common one. I know Hector's fate, and I know about his wife and son. I'm willing to let him have his moment of bravado."

Second girl: "Well, I'm afraid that

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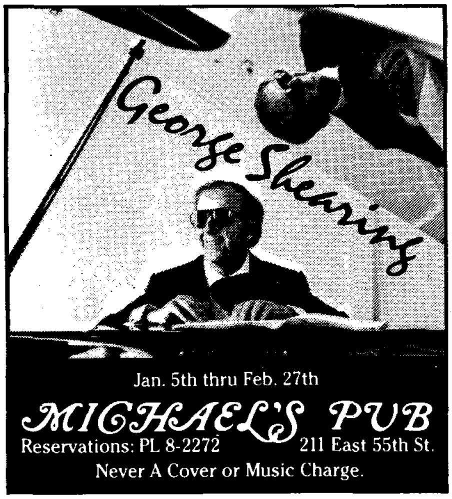

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I thought it was a weakness."

Third girl: "He didn't even kill Patroclus himself. He's just taking advantage of the situation. He shouldn't be doing it."

Boy: "Maybe boasting is part of Greek culture."

Laster: "We're here to discuss the *text,* not Greek culture."

Outside the classroom, Hunter kids are also given unusual freedom to speak their minds. Some years ago, the school newspaper published an article criticizing the English Department. The faculty adviser, an English teacher, resigned, and the department withdrew its sponsorship of the paper. Ira Marienhoff, the Social Studies chairman, sent a note to the editor, "saying I'd be happy to act as their adviser if it wouldn't offend their sensibilities—I'm considered the resident fascist around here. So the editors came in and questioned me about what I thought was the role of a newspaper adviser." Marienhoff was willing to keep his mouth shut and support the kids, and he's been advising the paper ever since: It crackles with strong opinions on everything from gun control to the effectiveness of the Counseling Department. As for the literary magazine, in 1971 *Argus* afforded routine publication to a poem that began, "The city is one million horny lip-smacking men screaming for my body." The poem found its way into an anthology of student writing, causing an unholy brouhaha in a high school in Chelsea, Massachusetts. "In Hunter the poem went unnoticed," says Jack McNeil, for many years the magazine's adviser. "Either this school is wonderfully liberal or nobody reads *Argus.*"

But Hunter kids say what they please only as long as they say it well; neither faculty nor students suffer fools gladly. "Our job is to hold these kids' feet to the fire," says Marienhoff, who begins a tenth-grade economics class by warning the students, "On Tuesday there will be a written opportunity. Twenty-five multiple-choice questions and one essay. The questions will not be difficult. The answers may give you trouble." The class summary of Marxist theory is as fast-moving as the previous discussions of Plato and Homer, and includes several digressions on contemporary culture. The kids are as brisk with the teacher as he with them. A discussion on unemployment insurance in Prussia is somehow related to George Steinbrenner, and a long baseball digression goes on between Marienhoff and the boys. Finally one of the girls breaks in with "May I get back to Marx?" A boy gives a prolix and pointless answer, and another girl calls out, "He's caught your senility, Mr. Marienhoff"; a third girl starts a sentence with "Like," and Marienhoff says, "You're entitled to one of those between now and June."

BY THE TIME THEY REACH THE upper grades, Hunter kids seem afraid of nobody. Last year Dr. Donna Shalala, the college's new president, was standing outside an R-rated movie in the East Sixties. Three Hunter boys approached her, identified themselves, and asked to be taken in. "They told me I was the mother of them all," Shalala says, "and was responsible for their education."

Certainly Hunter students have gripes. They love flamboyant teachers like Marienhoff, Lewis, and McNeil, and they respect many of the quieter veterans, but when the seasoned teachers go on sabbatical or retire, their replacements, recruited from a pool of inexpensive new Hunter College graduates, too often don't measure up. Most Hunter kids also grouse about the social life. In olden days, the school accepted entrants for the seventh, ninth, and tenth grades; now it admits students only to the seventh. The seniors have been together for six years; perhaps because they know one another so well, they don't date much. Like most small schools, then, Hunter is subject to complaints of inbreeding. Finally, the school is said to develop the intellectual side at the expense of the aesthetic.

Still, Hunter seems to have reached into the present with undiluted élan. "When I came here, in 1958," says McNeil, "it was a wonderful rarefied atmosphere of well-brought-up young ladies who sat at your feet and imbibed the wisdom of the ages. It was a comfortable world for a person interested in literature, a special and lovely world—and it had to change. Now we are a much more real school in a real world, and we are stronger for it."

Hunter may remain joyfully elitist, but Donna Shalala argues that "a society that doesn't pay some attention to its most gifted members is in trouble. Very gifted young people need more attention and challenges that ordinary public school can't give them. Encouraging diversity is a New York tradition, and we do this as a public, not a private, school."

So I am proud of my school. In these conservative times, it represents the best of the liberal spirit, proving that intellectual rigor can endure without authoritarianism. I feel kinship not only to my daughter but to Maria and the Jones Tones and the other boys and women who prowl the corridors, and I welcome them to the community of adults who were shaped by their days at Hunter. Time will temper their cockiness—a little. But I suspect there's hardly an old Hunter girl alive who doesn't know in some musty corner of her soul that however badly life may be treating her, she is the *crème de la crème.* Humility is an overrated virtue. ■

Wine/Alexis Bespaloff

RICH REDS

> "...The warm, generous, and supple wines of St.-Emilion go well with any meal that calls for a dry and flavorful red..."

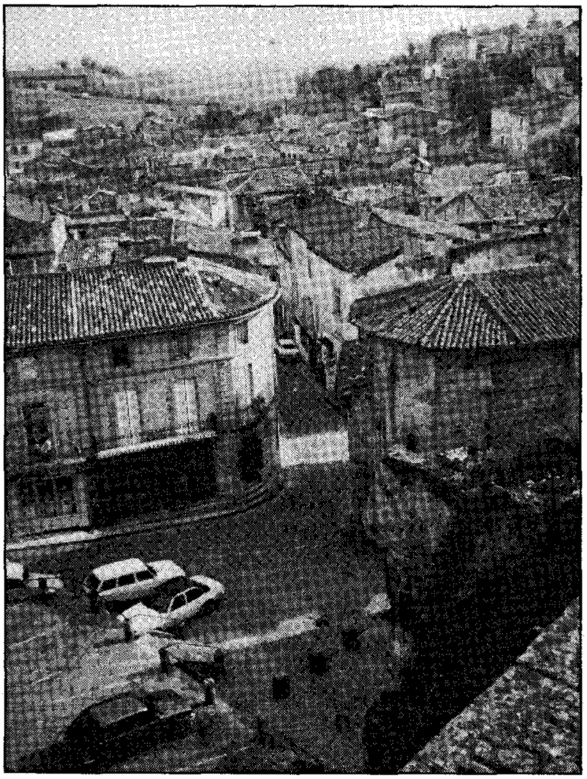
THE HILLTOP VILLAGE OF ST.-EMILION, situated 25 miles east of Bordeaux, is one of the most attractive wine towns in France. Even those with a limited interest in wine are sure to enjoy walking along its cobblestoned streets, visiting the eleventh-century monolithic church carved out of limestone—pillars, nave, and all—and looking down from the place du Clocher at the red-tiled roofs below, a view that cannot have changed very much since the Middle Ages.

The vineyards of St.-Emilion come up to the edge of town: The cellars of Clos Fourtet, for example, are only 100 yards from the main square. In fact, several of the most famous châteaux are actually within walking distance of the town. "St.-Emilion represents the marriage of a delightful village and a marvelous wine" is the way one grower summed it up.

The Médoc district, which extends for about 50 miles along the Gironde estuary, contains most of the famous châteaux, or vineyards, of the Bordeaux region, including Lafite-Rothschild, Mouton-Rothschild, Latour, and Margaux, but the wines of St.-Emilion are generally softer, richer, and more supple than those of the Médoc, and tend to develop more quickly. Consumers now drink red wines with less bottle age than they used to, and the wines of St.-Emilion are more accessible when young than are the relatively austere and tannic wines of the Médoc. Perhaps the finest Médocs display a complexity, finesse, and longevity that many St.-Emilions lack, but the latter's warm and generous style is one that many consumers find particularly appealing. St.-Emilions are appropriate with any meal that calls for a dry and flavorful red, and their richness makes them preferable to a Médoc with game or robust sauces.

THE WINES OF ST.-EMILION WERE ALready known abroad in the twelfth century, and the current boundaries of the region were defined more than 700 years ago. Nevertheless, few important properties were established before the early nineteenth century, and since most estates were small and owned by peasants or the bourgeoisie (unlike estates in the Médoc, which were large and owned by the aristocracy), St.-Emilion wines were pretty much neglected until the 1920s.

Even today, the best châteaux of St.-Emilion are not as well known or as widely distributed as those of the Médoc. For one thing, there are not as many; for another, they produce much less wine. Of the 60 most famous châteaux in the Médoc, one-third produce 20,000 to 35,000 cases a year. In St.-Emilion, even such large properties as Cheval Blanc, Figeac, and Pavie produce only 12,000 cases or so, and a vineyard as famous as Ausone makes only 2,000 cases a year. As a result, some of the best St.-Emilion châteaux—notably Belair and Magdelaine—are difficult to find, and others are virtually unavailable here.



St.-Emilion: *New wines in old cellars.*

With regard to price, however, the wines of St.-Emilion more than hold their own. The two top châteaux, Cheval Blanc and Ausone (which has, in the past few years, regained its status as a first-class wine), cost as much as the first growths of the Médoc—recent vintages are $50 to $75 a bottle. And regional St.-Emilion, traded on the Bordeaux market without a château name, now sells for 20 percent more than the wines of the Médoc. The name "St.-Emilion" is better known to the public than "Médoc" because even though the Médoc region produces more wine, it's sold under various appellations, such as Margaux, St.-Julien, Pauillac, and St.-Estèphe, whereas all St.-Emilion—an average of 2.5 million cases of red wine a year—is labeled with one name.

The overall style of St.-Emilion is an expression of the soils of the region and the Merlot grape, with which its vineyards are primarily planted. Merlot produces a wine that is relatively charming and supple compared with those made from Cabernet Sauvignon, the principal grape of the Médoc. The Cabernet Franc, also widely planted in St.-Emilion, gives structure to the Merlot. It's not that the growers of St.-Emilion prefer Merlot or deliberately want to produce more supple wines; it's simply that Cabernet Sauvignon is unsuited to most of the soils there. It doesn't ripen well, and often produces wines that are comparatively hard and aggressive.

THE VINEYARDS OF ST.-EMILION were classified in 1954, and the rankings were formalized the following year, perhaps to coincide with the centenary of the famous 1855 classification of the wines of the Médoc. Twelve châteaux were ranked as *premiers grands crus classés:* Ausone and Cheval Blanc in a category apart, then Beauséjour-Bécot, Beauséjour-Duffau-Lagarrosse, Belair, Canon, Figeac, Clos Fourtet, La Gaffelière, Magdelaine, Pavie, and Trottevieille. Another 60 châteaux were ranked as *grands crus classés* (in 1969 another dozen were added to this already generous category). Despite their classed status, very few of these 72 châteaux are at the level of the *grands crus classés* of the Médoc, and fewer than 20 are likely to be found here.

There is, in addition, a third category

Photograph by Alexis Bespaloff.

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of wines entitled to add *"grand cru"* to their labels. These châteaux are not permanently classified, but must submit their wines to a tasting panel on an annual basis to qualify for the *grand cru* status. Nearly 200 châteaux earn this distinction in a good vintage, and they account for about a third of the region's production. (By comparison, the dozen *premiers grands crus classés* account for only 3 percent of the wines made in St.-Emilion.)

Unlike the 1855 classification of the Médoc, which is unlikely ever to change, the St.-Emilion classification is supposed to be reviewed every ten years. A new classification in the next two or three years may double the number of *grands crus classés,* but is unlikely to affect the top twelve wines. "It's like the Académie Française," one proprietor explained. "They'll only add a new name if an old one drops out."

THE BEST RECENT VINTAGES FOR ST.-Emilion, as for other red Bordeaux, are 1978, 1976, and 1975 (the mature 1971s and 1970s are already difficult to find). The 1979s, not yet widely available here, were a particular success in St.-Emilion, and a number of proprietors prefer them to the 1978s.

Among the 1978s that I liked from the top-ranked châteaux (leaving aside the excellent, but expensive, wines of Ausone and Cheval Blanc) are Figeac and Clos Fourtet, both well-structured, substantial wines that will improve with age. Canon is an unusually rich and intense wine, and Trottevieille, although a bit lighter, is flavorful and well balanced. (Prices for these wines will vary from store to store, and it pays to shop around; figure $18 to $30.) Château Monbousquet ($12) is a particularly well-made and typical St.-Emilion, relatively open and accessible. Other attractive 1978 châteaux (prices may be lower in some stores) include Fombrauge ($13), Faurie de Souchard ($13), Ripeau ($14), La Tour Figeac ($18), L'Angelus ($18), and Pavie Decesse ($15).

The 1976s are more mature and readier to drink. Even the balanced and elegant wines of such top châteaux as Figeac, Clos Fourtet, Gaffelière, and Canon (at $20 to $25) are comparatively evolved, as is the distinct and less expensive Pavie. Other 1976s to look for are the firm, well-structured Fonroque and La Tour Figeac ($13.50 each), the attractive Clos des Jacobins ($12), and the mature, drinkable Fombrauge ($15).

The 1975s are generally more tannic and less evolved than the 1976s. Apart from the top twelve, two wines that are well made but still closed-in are Fonroque ($15) and La Tour Figeac ($17.50). Both Monbousquet ($15) and Puy-Blanquet ($9) are more evolved and drinkable today. ▬

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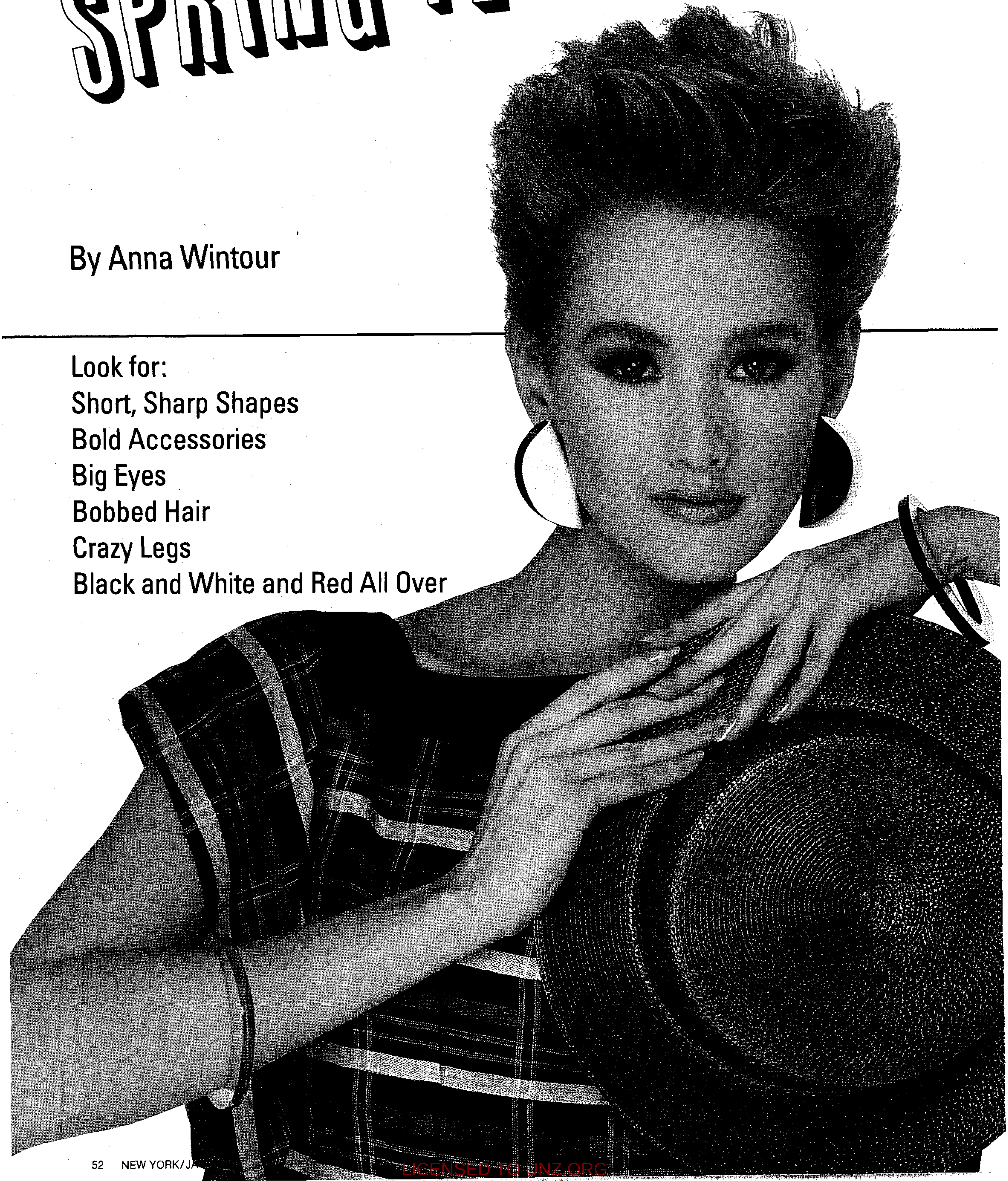
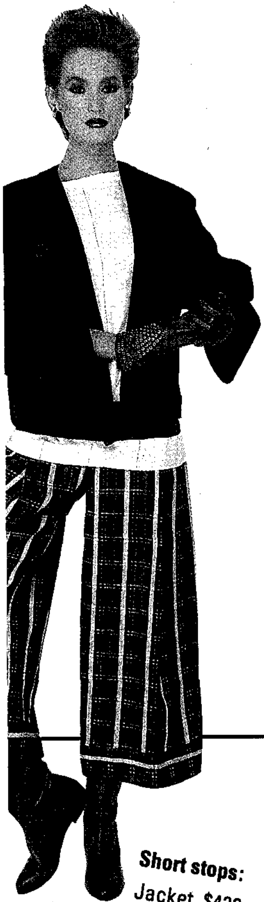
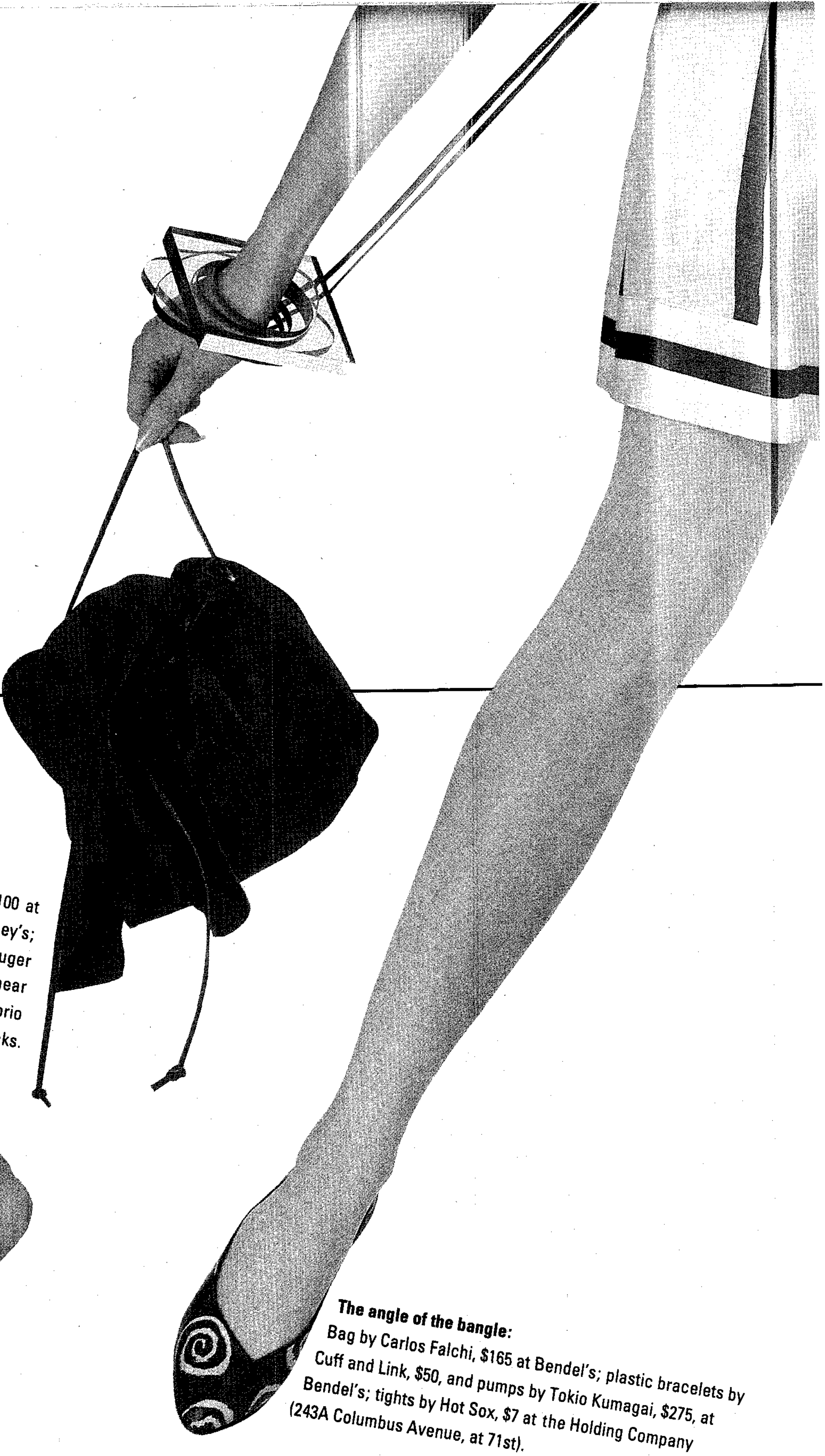
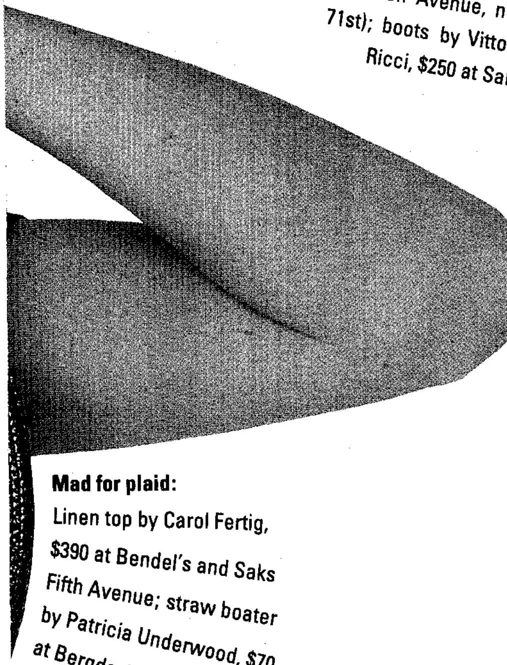




Short stops:
Jacket, $420, and trousers, $290, by Carol Fertig, at Bendel's and Saks; top by Pinky & Dianne, $100 at Bloomingdale's; gloves by Alaia, $105 at Barney's; earrings by Deborah Newmark, $18 at Kruger Gallery (870 Madison Avenue, near 71st); boots by Vittorio Ricci, $250 at Saks.

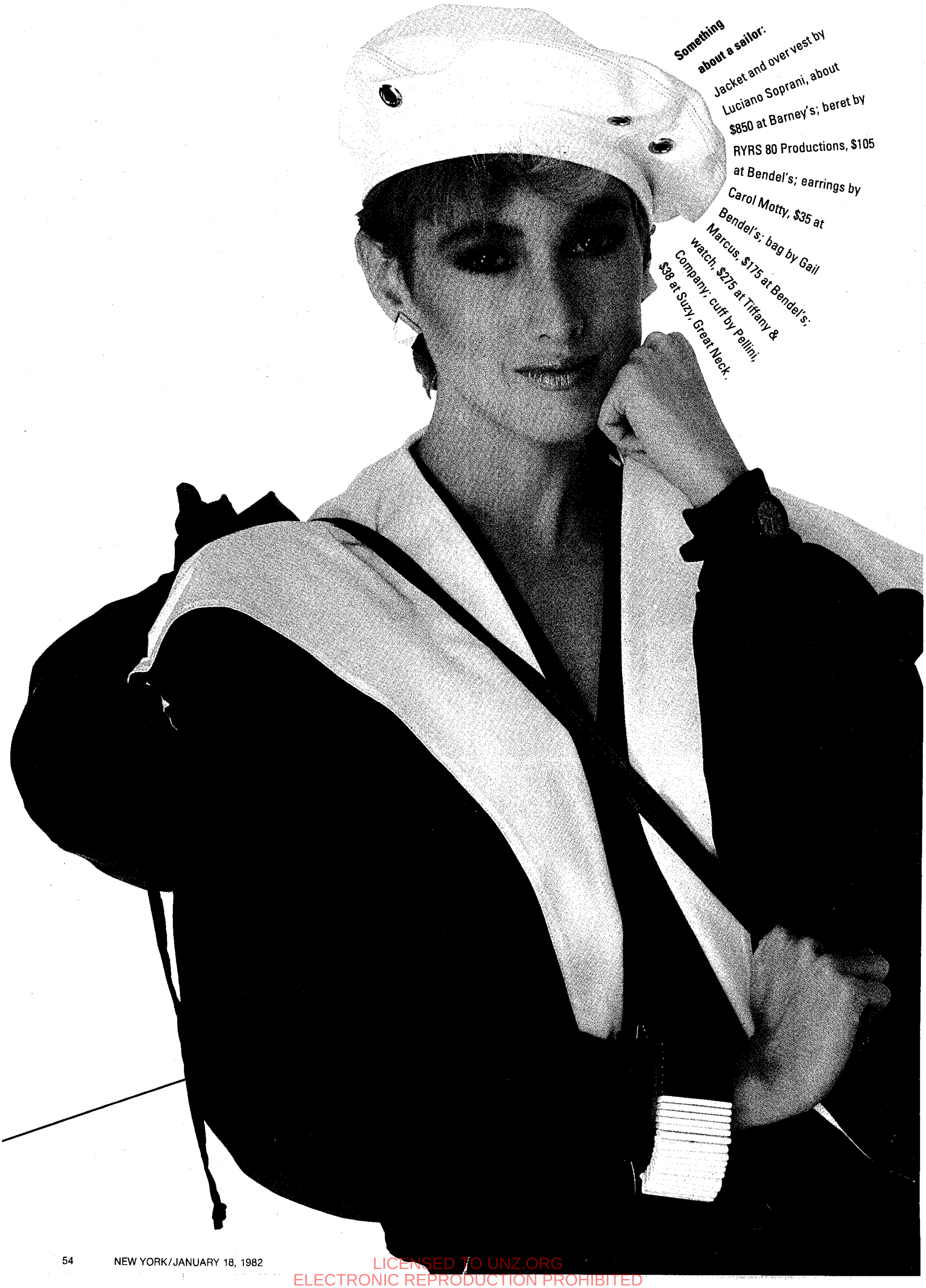


The angle of the bangle:
Bag by Carlos Falchi, $165 at Bendel's; plastic bracelets by Cuff and Link, $50, and pumps by Tokio Kumagai, $275, at Bendel's; tights by Hot Sox, $7 at the Holding Company (243A Columbus Avenue, at 71st).



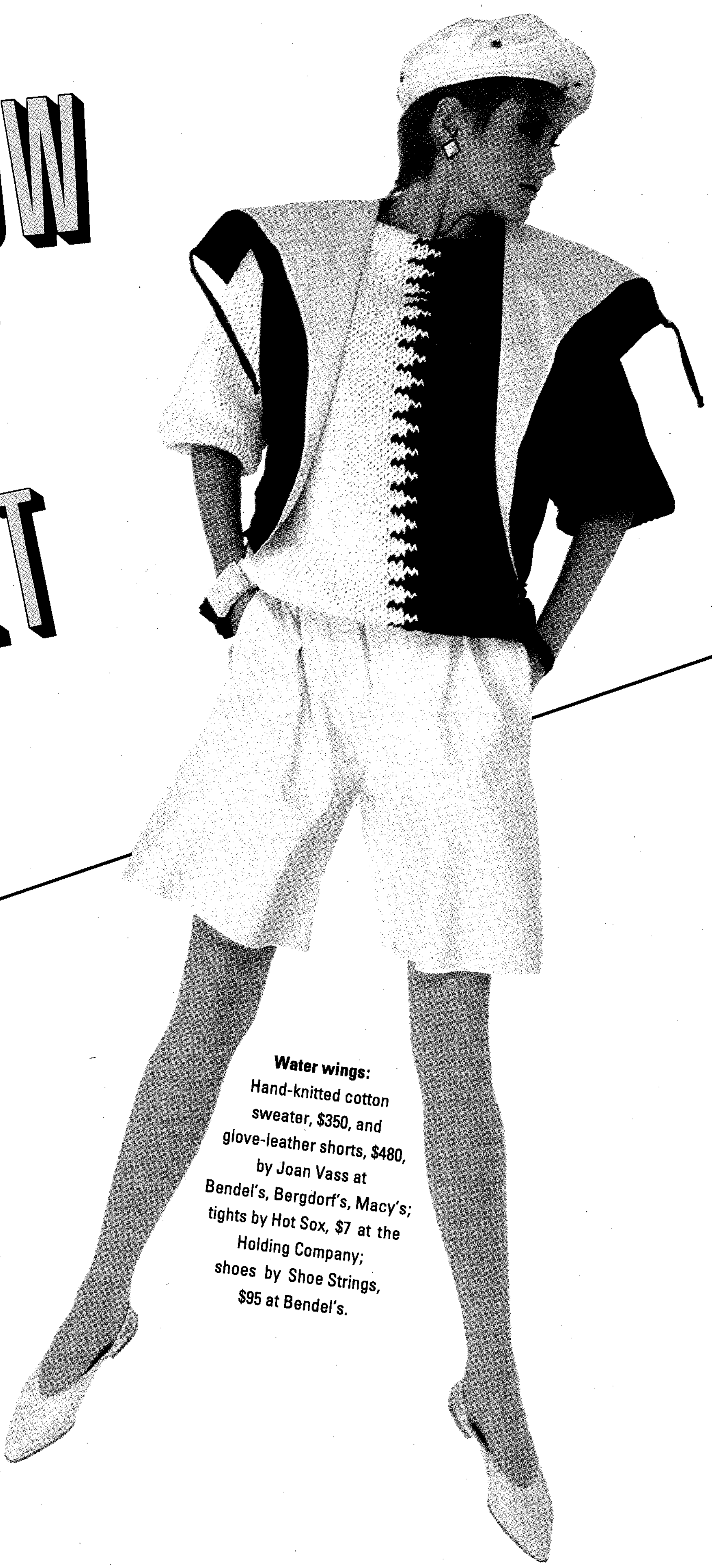
Mad for plaid:
Linen top by Carol Fertig, $390 at Bendel's and Saks Fifth Avenue; straw boater by Patricia Underwood, $70 at Bergdorf Goodman and Bloomingdale's; acrylic earrings by Mark Rossi, $50 t Bendel's.

Photographed by Tohru Nakamura



Something about a sailor: Jacket and over vest by Luciano Soprani, about $850 at Barney's; beret by RYRS 80 Productions, $105 at Bendel's; earrings by Carol Motty, $35 at Bendel's; bag by Gail Marcus, $175 at Bendel's; watch, $275 at Tiffany & Company; cuff by Pellini, $38 at Suzy, Great Neck.

FOLLOW THE FLEET

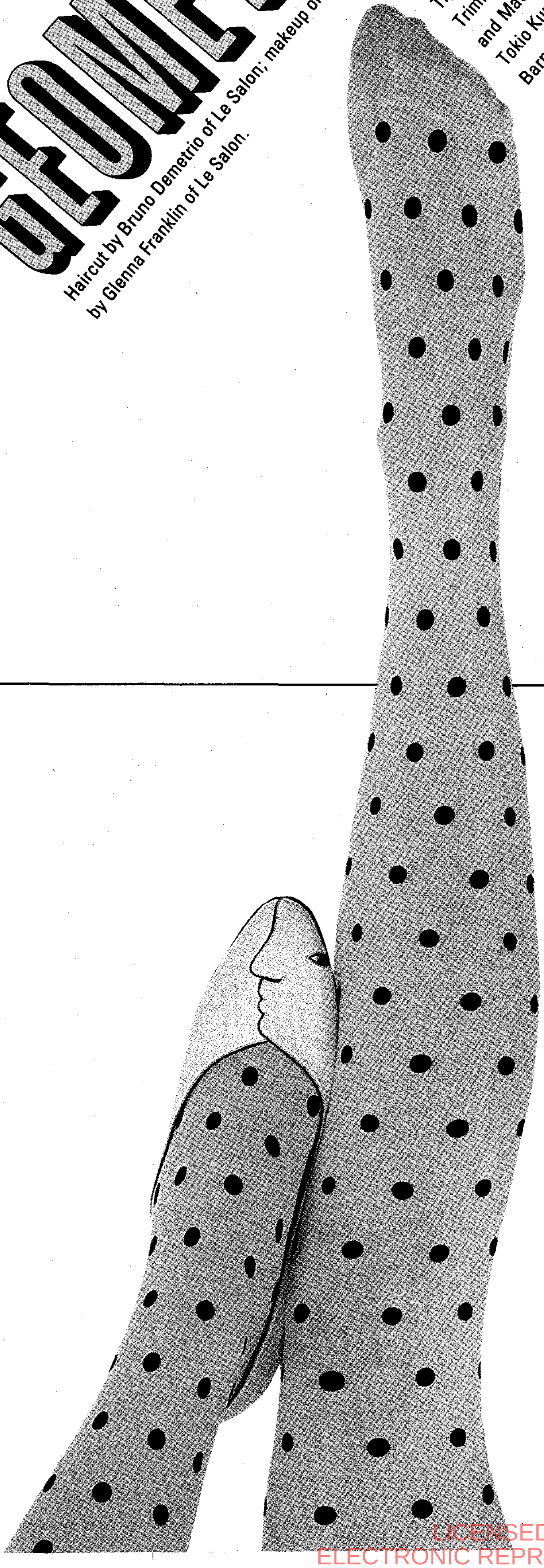


Water wings: Hand-knitted cotton sweater, $350, and glove-leather shorts, $480, by Joan Vass at Bendel's, Bergdorf's, Macy's; tights by Hot Sox, $7 at the Holding Company; shoes by Shoe Strings, $95 at Bendel's.

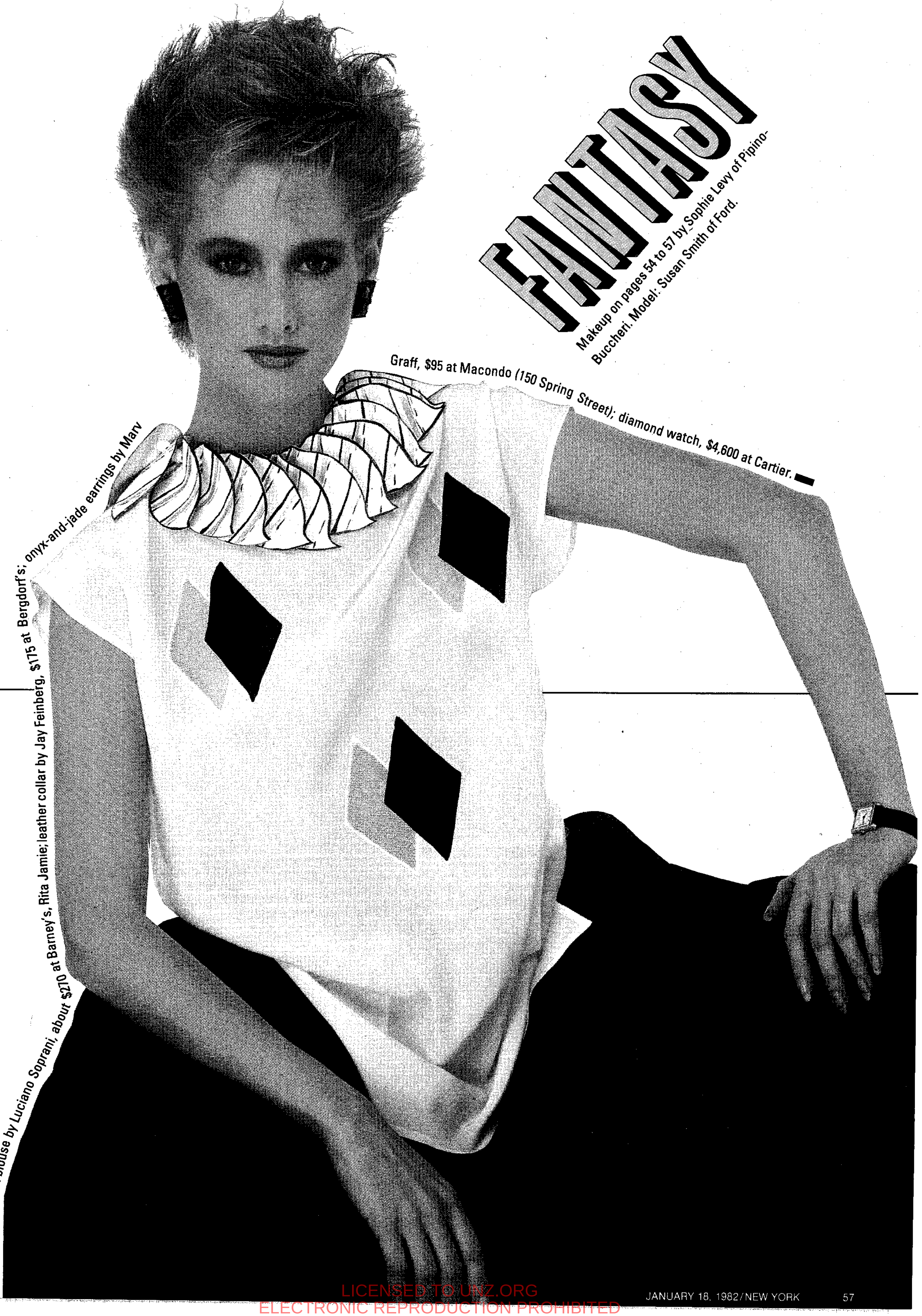
GEOMETRIC

Haircut by Bruno Demetrio of Le Salon; makeup on pages 52 and 53 by Glenna Franklin of Le Salon.

Coming out in spots: Tights by Perry Ellis for Trimfit, $17.50 at Bendel's and Macy's; shoes by Tokio Kumagai, $210 at Barney's.



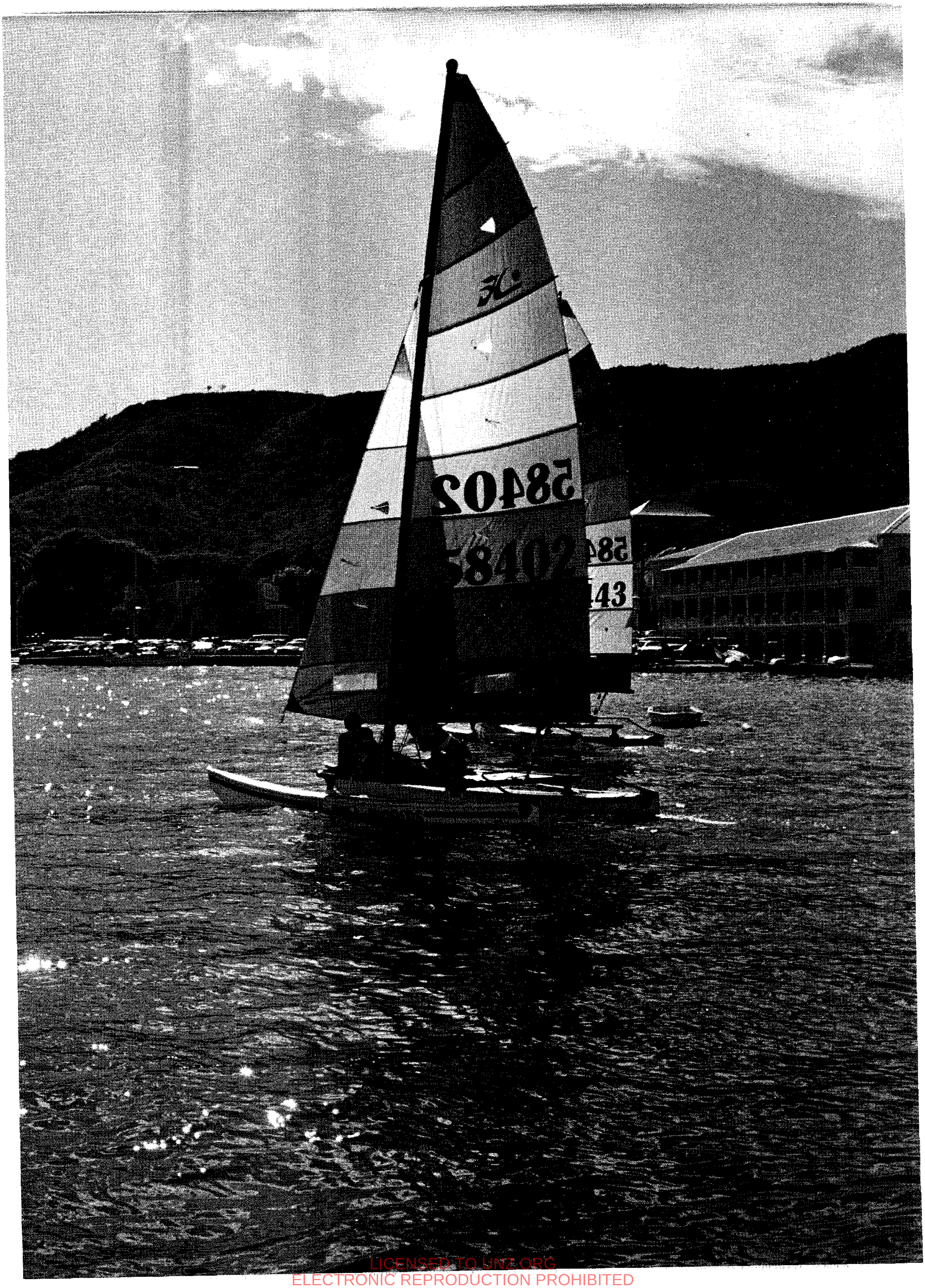
Three tiers for spring: Organza bustier, about $250 at Barney's and Bergdorf's, and taffeta skirt, about $1,150 at Rita Jamie (150 East 72nd Street), by Luciano Soprani; orchid, $15 at Flowers to Wear (1140 Third Avenue, near 66th); stockings by Evan Picone, $6.50 at Saks; slippers, $225 at Maud Frizon (49 East 57th Street).



FANTASY

Makeup on pages 54 to 57 by Sophie Levy of Pipino-Buccheri. Model: Susan Smith of Ford.

een of diamonds: *Silk blouse by Luciano Soprani,* about $270 at Barney's, Rita Jamie; leather collar by Jay Feinberg, $175 at Bergdorf's; onyx-and-jade earrings by Marv Graff, $95 at Macondo (150 Spring Street); diamond watch, $4,600 at Cartier. ■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"An island of superlatives."

"Vogue" magazine discovers St. Croix, Dec. '81.

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St. Croix

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By Nancy McKeon and Corky Pollan

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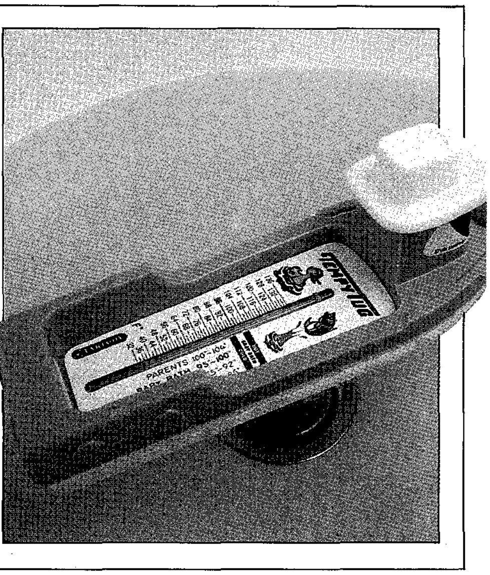

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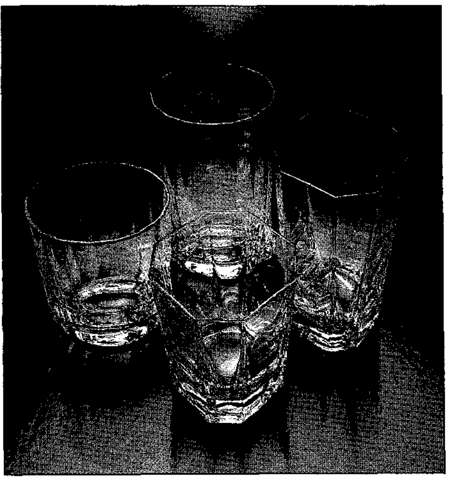
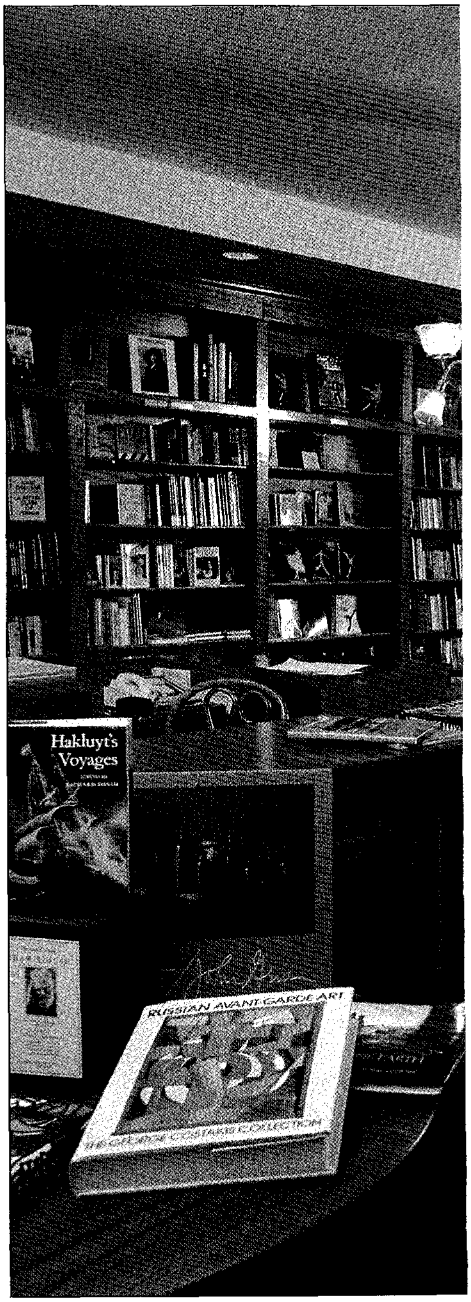


It's Very Clear

It's no secret that the Pottery Barn is a great source for good-value glassware. But now buyers from the store have made a special trip to France, to a factory that has been producing glassware by a special hand-molding technique since 1709. The reason: the barware shown at left—glass with over 10 percent lead content, in shapes that beg to be held. At $10 and $12 each, they're expensive by Pottery Barn standards, but they can nestle next to our Baccarat anytime.

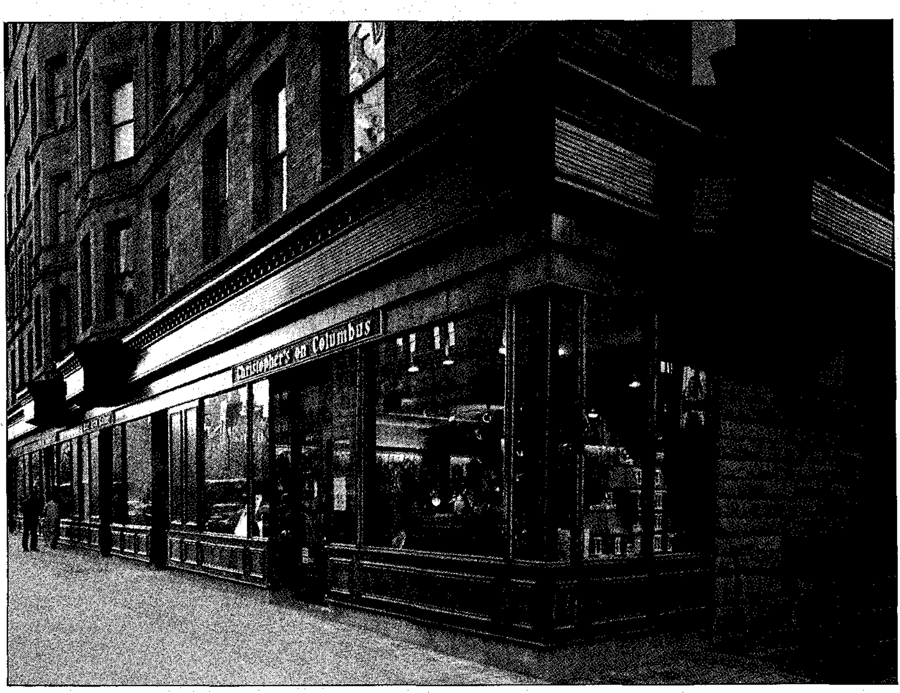
THE POTTERY BARN/*117 East 59th Street 741-9132*

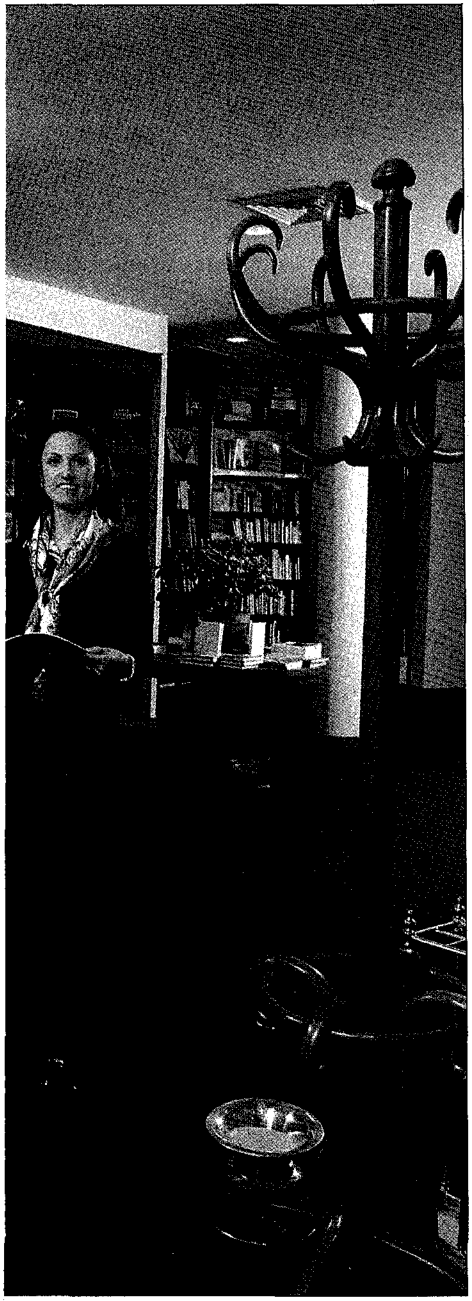


Photographs: top right and center left, S. Baker Vail; bottom left, Jorge Diaz.

West Side Glory

The fortunes of the Hotel Endicott, on Columbus Avenue at 81st Street, have followed those of its Upper West Side neighborhood—from fashionable to down-at-the-heels to newly chic and trendy. Having shed its less fortunate hotel residents to go after affluent co-opers, the Endicott is now unveiling ground-floor shops with burnished-wood façades that rival those on upper Madison Avenue. In fact, the Penny Whistle Toys shop is a branch of the Madison Avenue store, and Salou, a custom florist, was started by former associates of Madison Avenue's Mäd-derlake. So far, the most gracious space belongs to Endicott Booksellers, but the Palm Court, with its soaring skylight, may soon include one of the city's most spectacular restaurants.





Class merchants: *Endicott Booksellers is owned by Encarnita Quinlan (left), wife of the Endicott's developer, Robert C. Quinlan. Carpeted steps and quiet niches encourage browsing, and brass nameplates mark the book sections. The partners in Salou (at right, from left, Steve Lilie, Barbara Balay, Pat Braun, and John O'Carroll) are already working out of their basement while the shop is being readied.*

Penny Whistle Toys

Street scene: *Penny Whistle Toys (left) migrated to the Endicott from Madison Avenue. According to developer Robert C. Quinlan, the oak façade captures the look that the street-level shops had when the building was erected, in 1889, as a fashionable residential hotel, but only the wooden cornice is an exact replica. The complex's glossy giftware shop is Christopher's on Columbus. And Mary Ryan has come from Boston and opened an art gallery at the Endicott. Coming is a children's clothing shop.*

Photographs by Ricardo Salas.

Movies/David Denby

MONDO CONDO

"...*Over the Edge* gets at social truths and middle-class nightmares more effectively than most 'responsible' movies..."

THE TROUBLED TEENAGERS WHO GO ON a rampage in **Over the Edge** haven't been deprived, and they're not confused, misunderstood, and hungry for love, like James Dean or Sal Mineo three decades ago. Set in "New Granada," a half-finished condo development in Colorado, this sensationally effective movie is about white, middle-class fourteen-year-olds who have their parents' love, their own rooms, stereos, and color TV's, but are going crazy from boredom, isolation, and institutionalized rootlessness. The kids are privileged nihilists, often stoned or smashed, growing up in a vacuum; their friendship for one another and a shared loathing for New Granada are the only values they've got.

Too young to drive to the mountains in the distance, the kids are cut off, sequestered in their instant "community" of flat, curved streets and tasteful houses with vaulted ceilings in the living rooms and patios beyond sliding glass doors. On the street, trees haven't grown in yet, and sinister empty lots stand across the way. In this featureless paradise the teenagers roam around with nowhere to go but a Quonset-hut rec room. They know the "town" is a real-estate-developer's scam, and they're utterly contemptuous of it and of their parents, who have fled there from Denver or Chicago. Casually, without shame or fear, they begin to vandalize the school and houses. When one of the rebellious kids is killed by the cops, the rest explode in fiery violence.

The screenplay, which combines teen-movie conventions and hip sociological awareness, was written by Tim Hunter and Charlie Haas, and is largely based on what happened in the early seventies in Foster City, a spiffy condo development built on landfill in San Francisco Bay. Yet no one will mistake the movie for a documentary. The director, Jonathan Kaplan, is a 33-year-old ex-student of Martin Scorsese's, and he broke into Hollywood by making quickies for Roger Corman, *schlockmeister extraordinaire.* Kaplan, whose best-known film is *White Line Fever,* a nifty B movie starring Jan-Michael Vincent, goes all the way with the violent possibilities of the subject. He mixes the excesses of adolescent rage with his own exploitation-film extravagance. The movie, extremely clever and possibly incendiary in its effect, is both entertaining and disturbing. If properly promoted, it could become something of an event in the movie mythology of rebellion, a legitimate heir to *The Wild One, The Blackboard Jungle, Rebel Without a Cause,* and *The Warriors.*

Hanging out: *Matt Dillon and Michael Kramer (third and fourth from left).*

So far, the movie hasn't received a decent commercial opening. Completed over two years ago, *Over the Edge* was shown regionally by its distributor, Warner's, but kept out of New York and away from reviewers. The picture never caught on. In an interview in the November *American Film,* Jonathan Kaplan says, "In all fairness to the distributor, we delivered it at the time *Boulevard Nights* and *The Warriors* [which caused a few disturbances] were in general release. The theater owners in the suburbs were scared. They said, 'We don't want a picture where kids are going to tear up the sixplexes.' "

Shelved, and then sold off to cable, *Over the Edge* finally played New York for two weeks last month at the Public Theater. After sensational reviews and good crowds, the picture will be opening this Friday at the tiny, deluxe Cinema 3, in the Plaza hotel. Someone is still scared to let kids see this movie.

In some ways, *Over the Edge* is a fairly conventional tale of alienated adolescence. The hero, Carl (Michael Kramer), a rather soft, ordinary-looking boy with intelligent dark eyes, undergoes rites of initiation: He gets beaten up by a thug, spends his first night with a girl, breaks with his parents, and leads the kids in a riot. Carl will probably pass out of delinquency in a few years, but in the romantic-outlaw terms of the movie he has to say good-bye to the finkdom of being a nice boy; he has to be "bad" in order to be a man.

Carl becomes the protégé of Richie (Matt Dillon), an insolent, classically doomed movie youth. Richie woos Carl away from his parents, in particular away from his nervous, straight-arrow father, who holds the Cadillac franchise in town. Dillon, who went on to take Kristy McNichol's virginity in *Little Darlings,* has long hair and sneering lips, and wears a T-shirt cut off at the arms and above the belly. His delivery of such punk lines as "The kid who tells on another kid is a dead kid" is little more than a breathy snarl. Acting technique may come later; in 1978 he had the sensual command to play a graceful young hood on instinct alone.

Even a big-city slum neighborhood has its traditions, its places to hang out, but the elders of New Granada are so

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eager to protect their investments that they send the cops to hassle the kids wherever they gather. Since there's nothing to do, no place to go, hassling the cops back becomes a badge of courage, especially for a well-brought-up boy.

Trying to control their charges with pious moralizing, the teachers at the shiny new school show a "documentary" about vandalism in which a model student says, "Maybe you're mad at the school, but busting something doesn't work. I think it's childish." She's right, of course, but saying it that way doesn't settle down a kid who's angry. *Over the Edge* is worth taking seriously because it stays close to the teenagers' feelings without losing all objectivity. We can see, for instance, that Carl's father isn't a bad guy but that he's become a tense, angry martinet out of anxiety for New Granada's commercial future. Perhaps in a few years Carl will be more sympathetic to his father's worries, but at this moment he sees the man as an insensitive sellout.

Teenagers are idealistic and irrational and unfair, and the devil can get into them: Carl and the others mess up the town because they know that disorder scandalizes their parents more than anything else does. "You turned your kid into what you were trying to get away from," a visitor says to the mayor. The filmmakers obviously agree with that malicious irony, but they aren't gleeful about it—they show the parents arguing with one another, stricken with guilt, trying to assess blame.

Jonathan Kaplan is a solid action director who obviously has a special rapport with teenagers. There are memorable images produced by his amused, excited youth partisanship—a boy arriving at an art-class exam stoned and looking with disbelief and dismay at a tumultuous Bosch painting; kids furiously pouring out of every door and window of a house when the cops raid a party. All along, Kaplan celebrates the kids' defiance, and at the end, when they attack all the authority figures at once—cops, teachers, parents—the movie explodes in lyrical bursts of violence and fire. This climax is morally ambiguous, to say the least. Kaplan wants to show the kids going too far, but he also wants a big bang, and our responses are divided and confused—we can hardly enjoy it when distraught parents run around in terror. *Over the Edge* is disturbing because the kids, who have some legitimate gripes, turn against the well-meaning and the innocent as well as the culpable. No mistake: *Over the Edge* is an exploitation movie. But in their opportunistic way, the fellows who made it get at social truths and middle-class nightmares far more effectively than most "responsible" filmmakers would. ▬

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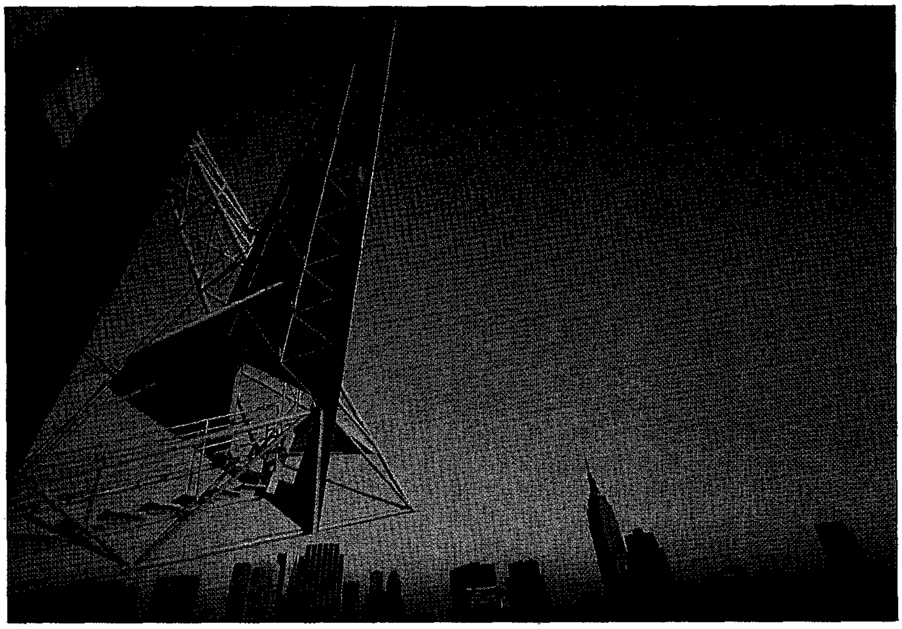
Art/Kay Larson

ON EDGE

"...Walk out onto Morrel's *Boomerang;* cold air whines past your ears, and you hang out into the realm of the winds..."



Perch with a view: *Owen Morrel's site piece, 33 stories above 42nd Street.*

YOU MIGHT HAVE SEEN **Owen Morrel's** *Boomerang,* if your eyes are keen. It hangs out 33 stories over the Port Authority Terminal from the old McGraw-Hill Building—a strange gleaming, winged thing that from a distance appears to be the skewered skeleton of a pterodactyl in a Japanese horror film, or perhaps the struts of a stunt plane that will never finish its loop-the-loop. It is neither—just sculpture perched in an airy aerie.

Artists looking to return site work to primal surroundings have usually avoided cities. The graffiti, the trash, the constant din leave most public urban spaces clogged with distractions. Just try to find a place to sit down, much less contemplate that mysterious vibrant interplay between work, world, and one's self. Because such moments are easily destroyed, the major site works are mostly in the desert—and their distance from their audiences brings accusations of elitism. On a more humble scale, Morrel has brought environmental art back to common ground, by staking a claim to the last true urban frontier—the sky.

But he also loves the icy agony in the stomach, the exhilaration of free flight, that come with feeling borne by air—"air-born." Walk out onto this steel-ribbed flying buttress and you'll find yourself as close to birddom as most of us will ever be. The brown roofs of Manhattan stretch below like crenellations in the Grand Canyon. From the other side of the island (yes, it *is* an island), the Chrysler Building's silver widow's peak soars above the churning city. (The Chrysler Building shared its architect, Raymond Hood, with the McGraw-Hill, one of Manhattan's first skyscrapers.) Beneath your feet the steel floor slants just enough to send the inner ear into panic; mirrors at either side of your cage flip heaven and earth until the sky seems to nestle under your elbows. If you dare, lean over the railing and count the cars bleating faintly down on 42nd Street. Cold air whines past your ears; you hang out into the invisible currents that sweep the city, into the realm of the winds.

Morrel discovered his fascination with this unclaimed territory about six years ago, when he moved a desk and a telescope to the roof of his Brooklyn studio to get a better view of Manhattan. The move involved awkward overhead cranes and questioning glances from the police, but it ended by giving him a goal. He built his first public piece, *Asylum,* on the roof of Tribeca's American Thread Building; its cage parodied a jail cell and drew praise from artists and audiences who heard of it by word of mouth. The second was considerably more ambitious: the $250,000, 50-foot-high tilted platform and viewing station he built at Artpark on old bridge pylons poised on a cliff over the boiling Niagara River. *Omega* took in a sweep of sky and landscape miles wide, and induced such adrenaline-tingling torments in the inner ear that the beauties of the view were hard to admire. Still, the broad crow's nest offered an experience rather too close to what you could get by hanging over the railing alongside Niagara Falls. The littler one at 330 West 42nd Street carries more clout, just because it obtrudes so perversely into a place where art is not supposed to be.

Boomerang works by inducing perceptual shock. Anxiety and exultation get compressed into a single perceptual sandwich. The body feels its limits most forcefully—its functional mass of blood, bone, and muscle versus the airiness of air. The intensity of the experience, however, is both a weakness and a strength. The disorientation is too dramatic for much subtlety—a fear of falling wipes out other sensual signals and overwhelms thought. The work draws thrill seekers more than contemplative witnesses. On the other hand, the same intensity prevents *Boomerang* from too closely resembling countless other outdoor projects involved with observatory-like sightings (Mary Miss's works offer the clearest precedent). To feel yourself in free-fall is to forget about "style." As with the best site art anywhere, Morrel's mass of girders and steel mesh exists only to be an intermediary—a clarifying force, a catalyst—for that astonishing impact between one's being in the world and the world itself.

Thanks to an agreement between the city and the McGraw-Hill Building's developers, *Boomerang* will lean out over its cornice for at least three years. Morrel talks about applying the idea to other urban air spaces: He has a remarkable scheme to build a work that pierces the upper end of a yet-to-be-constructed skyscraper, and another that will wrap a catwalk around the dizzy perimeter of an existing building. You may see more gleaming girders yet in the upper reaches of Manhattan—the sky's the limit. (*Boomerang* is open to the public

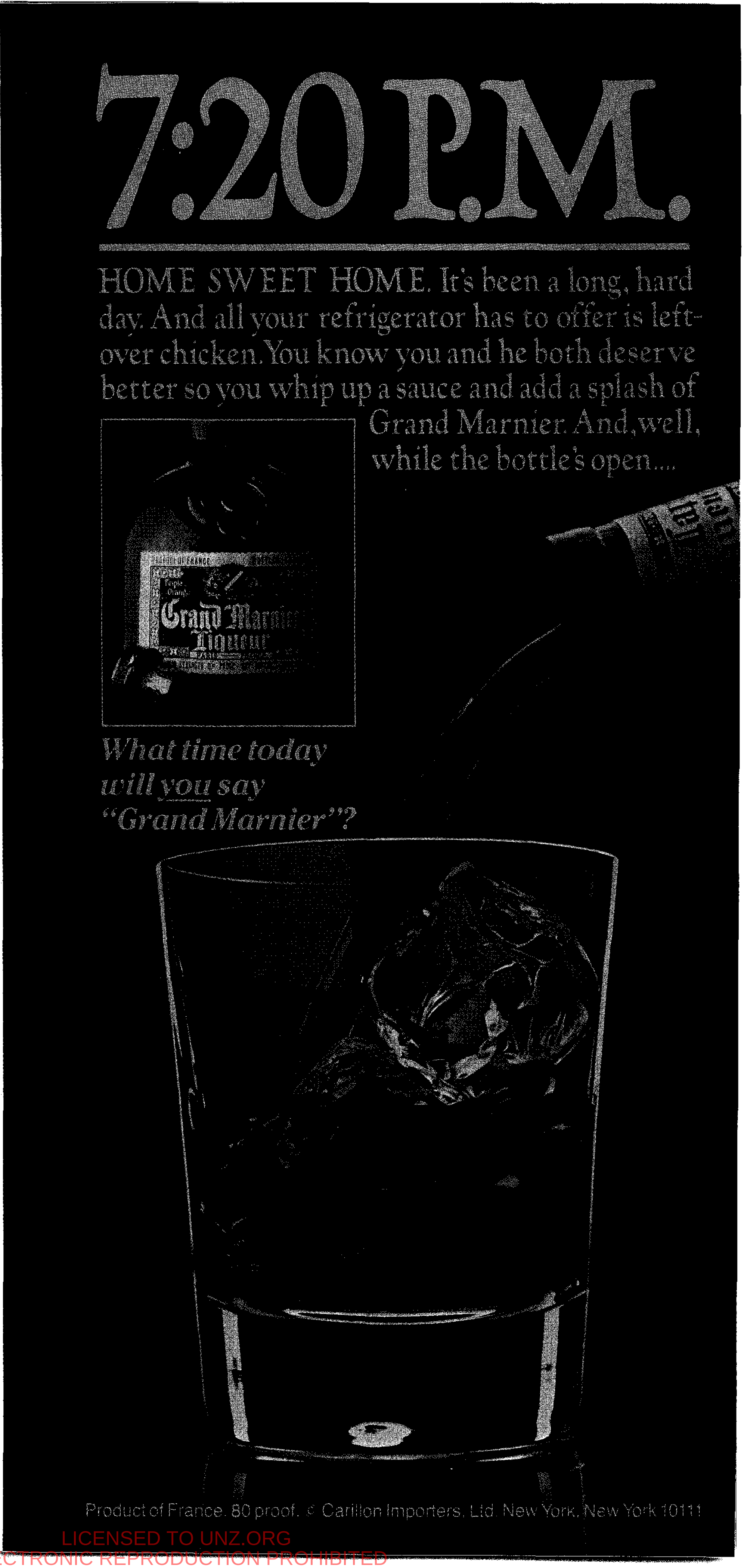
Photograph by Gianfranco Gorgoni/Contact.

from 2 to 5 P.M. each Saturday. In January and February, call 925-4482 for an appointment.)

Giorgio Morandi ACQUIRED HIS EUropean reputation at a slow creep—a phrase that also describes the pace with which one comprehends his current show at the Guggenheim. The first sight is unsettling: Down the ramp descends a long, uneventful row of brown and gray paintings of bottles—always the same bottles, a lifetime of bottles, measuring out the years like Prufrock's coffee spoons. Usually they hug the center of the canvas; sometimes a brief fling with yellow or blue interrupts their sober pallor. They are exquisitely nuanced. But after a while, Morandi's absorption in the immutableness of bottles begins to seem less a painterly than a spiritual decision. Like a monk counting off his hours in Hail Marys, Morandi marks off his life in mundane things. The act of contemplation becomes an end in itself; art becomes a ritual of acceptance and denial. Within this humble set of rules, he finds shelter from the clawing and striving of art commerce and respect from those still scrabbling. The artist renounces the world, and the world beats a path to the artist.

Morandi knows how to juggle his bottles. Critics extol his genius as an abstract painter—yet he's a realist. Others extol his realism—but no, he's too abstract. The solution to the mystery is found in Cézanne, who provided Morandi with an object lesson in the abstract poetry of real things. But the issue is less what Morandi learned from Cézanne than what he refused to forget. He is not a great abstract painter, mostly because his means are so limited. I will not dispute the beauty of what he has accomplished—moments of space and light are often brilliantly handled. He has become a legend to younger realist painters for his unorthodox but graceful compositions. The bottles huddle in the center of the canvas, within vast umber regions of tabletop and airspace. Yet the forms at the center are pierced by emptiness, their volumes almost as abstract as the realms around them.

A delicate ambivalence pervades my feelings about Morandi. Abstraction is always secondary to his immersion in real things, though at his best, that immersion is so intense that an aura seems to hover around the dumbest of dumb objects. A light-drenched hillside in black and white is so acutely observed that one can sense the shift of colors under the afternoon sun. The bottles themselves come to seem reservoirs of mundane life. I wouldn't be surprised if he thinks of them as "vessels" in a Christian sense. Morandi reached out to meet Cézanne, took a step back, and settled in for life. (Through January 17.) ■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Cityscape/Carter Wiseman

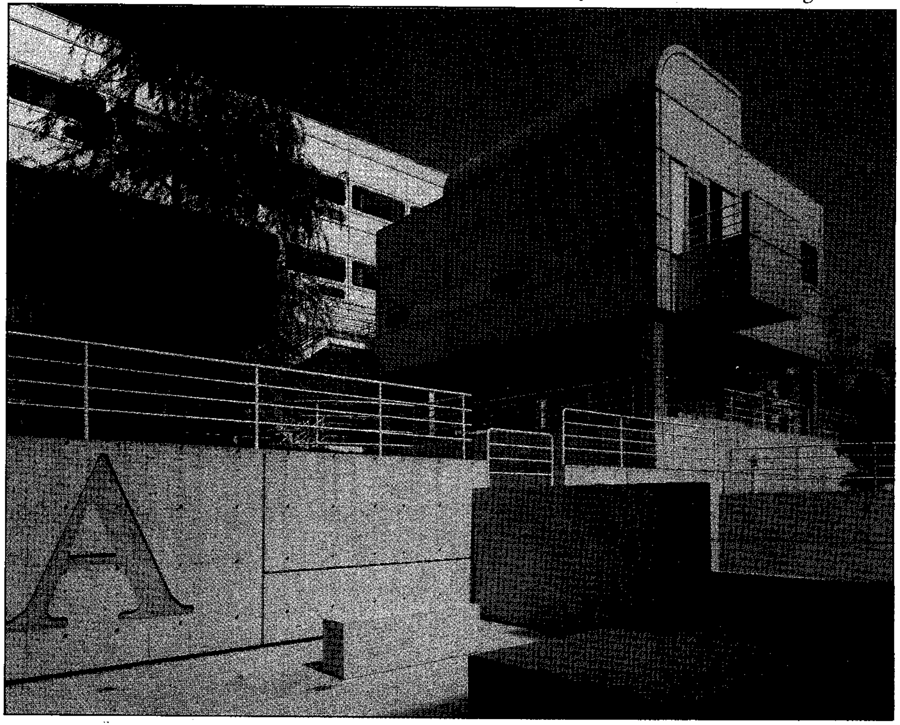
WHEN A PRETTY FACE IS NOT ENOUGH

“...While most problems with new buildings are a matter of routine shaking down, occasionally they can be dangerous...”

IT HAPPENS MORE OFTEN THAN YOU think. A spanking-new building is unveiled. It is written up in the architecture magazines. Awards are showered upon it. And a few years, or even months, later, when the cheering has stopped and the architects have moved on to other things, the people who have been using the building discover that it's not all the brochure said it was—that, to one degree or another, the product of the architect's art just doesn't work.

Traditionally, there has been little formal follow-up by architects on whether their buildings do their jobs after the fees have been paid. Recently, however, architects and clients alike have been paying more attention to analyzing long-term performance, usually through some form of what is known as post-occupancy evaluation. And with good reason. For while most problems with new buildings are a matter of routine shaking down (the air conditioning needs fine-tuning; the window seals leak; the doors jam), occasionally they are more serious. And, as a number of recent examples in New York demonstrate, they can also be dangerous.

There is nothing new about shortfalls in high design. Among the best-known examples is the visually elegant Richards Medical Research Building, at the University of Pennsylvania, designed by Louis Kahn, which was plagued from its opening, in 1961, by complaints of inadequate work spaces and poor sun control. An entire book (by C. Ray Smith) is now in the works on the saga of Yale University's critically acclaimed but functionally troubled Art and Architecture Building, designed by Paul Rudolph and finished in 1963. Among local, if lesser, examples of such bugs is the new building for Bellevue Hospital, by a team that included the firm of Katz, Waisman, Weber, Strauss, and Joseph Blumenkranz. Not long after it opened, in 1975, staffers discovered that the locks on some bathroom doors were located in such a way that wheelchair-bound patients, once inside, could become trapped. (The doors are now being changed.) A more recent case is the East Campus Complex at Columbia University, designed by the firm of Gwathmey Siegel. The buildings were dedicated last June, and have been praised for their sensitive residential spaces and for the unusual attention paid to security. (Their grim appearance is another matter.) One of the security features is a red tile guard booth, intended, according to the university, to monitor both ends of a pedestrian mews. In fact, sections of one approach are hidden from the guard's normal position. Columbia is now considering a closed-circuit television system to cover the gaps.



Who is to blame? *The Bronx Developmental Center before the troubles.*

On Rikers Island, design decisions have had potentially lethal consequences. The Adolescent Reception and Detention Center, built in 1970, had dropped ceilings—horizontal partitions suspended from the real ceilings to conceal utility lines. Correction officers discovered that inmates were removing the ceiling tiles and using the open space above to store contraband. Worse, guards found that the metal strips holding the tiles in place, when shortened and sharpened, made excellent weapons. Another Rikers building originally had “mental observation” cells laid out so that an inmate could conceal himself from a guard trying to check on him through the peephole in the cell door. The blind spot, says an official, was “big enough to hang yourself in.” Both problems have been eliminated. For the $35.2-million renovation of the old “Tombs” prison now under way, consultants and architects with specialties in prison design have been hired, so that, according to a spokesman, “the disasters that befell us on Rikers don't happen again.”

Certainly the most troubling recent example of the potential gap between promise and performance in architectural design is the Bronx Developmental Center, designed for the Department of Mental Hygiene by Richard Meier & Associates. At the time it opened, in 1976, the center was caught in the middle of a furious debate, sparked by the Willowbrook scandal, over how the retarded and handicapped should be housed, many people arguing that patients should be cared for in homelike settings rather than institutions such as Bronx Developmental. But while the philosophical debate continues to this day, it has been largely eclipsed by the praise for the building's looks. The U-shaped complex, clad with sleek alumi-

Photograph by Ezra Stoller/ESTO.

num panels and accented with a filigree of balconies and catwalks, is stunningly beautiful, and soon after its opening it won just about every architecture award worth winning. Among them were, in 1977 alone, the prestigious Bard award, for "excellence in architecture and urban design," the Honor Award of the American Institute of Architects, and the Bartlett award, which noted particularly the center's attentions to the needs of the handicapped. The authoritative *A.I.A. Guide* says it is "a consummate work of architecture and is sure to be ranked among the great buildings of its time."

Time has not been kind to Bronx Developmental. The floor slab of one wing of the building is sinking. The interior walls are made of lightweight gypsum board, and violent patients—"acting-out clients," to use the official terminology—have punched through them. Large window areas, glazed with plate glass instead of tempered glass, have been smashed. The courtyard play areas, furnished with aesthetically interesting structures that are, however, made of exposed concrete, have never been used, for fear of accidents. And the balconies that give the building such a delicate visual touch evidently were unsuited to patients with limited control of their mental and physical functions. In October 1980, a 23-year-old patient was killed in a fall from one of them.

In the eyes of some people close to the center's day-to-day operations, the architecture has proved to be nothing short of an outrage. "You'd have to wear asbestos clothes to use the playground slide," says James Shea, deputy director for administration. "I don't know where everybody's heads were when the building was designed." According to the New York State Commission on Quality of Care for the Mentally Disabled, which recently completed a report on the death, it was contributed to by "a dangerous structural condition." The building, according to Commission Chairman Clarence J. Sundram, "invited accidents."

To protect against further accidents, the center is having all open balcony areas sealed off or enclosed. Some 700 plate-glass windows have already been replaced with tempered or unbreakable glass. The playground equipment is to be removed, and if one professional familiar with the project has his way, it will be "jackhammered and buried." The problems at Bronx Developmental, says Shea, who has worked at five other hospitals in the state, including one other newly built one, "are not what I'd call bugs; this was not a normal shakedown."

Who gets the blame when a building fails to measure up to the expectations of the user? It is not necessarily the architect. Occasionally, as at Bellevue, technology will overtake a design. Not long ago, the hospital decided to renovate its dialysis unit because the patients, who must remain immobile for hours during treatments, found the windowless space oppressive. At the time that area of the hospital was designed, however, dialysis had not yet been fully developed as a medical technique, and no one could have anticipated the duration of the treatments or the patients' resulting need for visual variety. Jordan Gruzen, of the Gruzen Partnership, points to changing social attitudes as another factor that can affect a design after, or even during, construction. He notes that a liberalizing trend in thinking about criminal justice made possible his innovatively humane 1971 design for a prison in Leesburg, New Jersey, and that the new conservative trend might, to some, make such facilities seem inadequate.

Most often, though, disputes over a building's performance arise out of interpretations of the program—what the client tells the architect the building should include. In the case of the Bronx Developmental Center, Richard Meier insists that his design "more than satisfied the client's program and budget requirements." On the issue of the vulnerable glass, he says the choice "was not our decision. If the budget had provided for shatterproof glass, we would have used it. There were many things we would have put in but couldn't. We did what was possible within the budget."

So far, the Facilities Development Corporation, the state agency that oversees such construction, has not challenged the architect's claims. What remains unclear is whether the program should have been different, or whether the architect should have gone beyond the letter of his requirements. Are breakable glass, fragile wallboard, uncovered balconies, and rough concrete surfaces—even if acceptable under local codes—appropriate for a facility meant for the disabled? Should money have been saved in different ways? Did art overtake caution and good sense? Even critics of the building concede that the issues are complex. "It is very hard at this point to sort out the truth," says Clarence Sundram. Litigation now being considered as a result of last year's death is likely to try.

In the meantime, some of the awards juries might do well to wait a little longer before passing judgment on what constitutes success in design. As George Lewis, executive director of the New York Chapter of the American Institute of Architects, notes, "People often tend to look at buildings only from an abstract, formal point of view. That's not enough to carry the day for a piece of architecture."

Not enough at all. ■

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A LITTLE BALLET MUSIC

"...If not for the echoes, which go back a half century, New York City Ballet's *Mozartiana* would seem brand-new..."

Angelic messengers: *Suzanne Farrell with her* Mozartiana *"aureole."*

GEORGE BALANCHINE'S EXQUISITE NEW-old ballet, **Mozartiana,** is full of echoes. The score contains its own reverberations: Tchaikovsky based his Suite No. 4—whose popular title gives the ballet its name—on four neglected small works by the composer he revered as "the Christ of music." The current version of the choreography, which the New York City Ballet will dance several times this month at the New York State Theater, constantly conjures up images of its past incarnations. These go back nearly a half century.

Balanchine initially choreographed the score in Paris for his brilliant but short-lived undertaking, Les Ballets 1933. Soon afterward, when he emigrated to the United States, the piece was performed by the first company he organized here, the American Ballet. In 1945, the Ballet Russe de Monte Carlo revived *Mozartiana.* Only a few photographs and sparse but tantalizing commentary remain to tell us what the early version was like. (The present rendition was withdrawn twice last year, each time after a single showing, when Suzanne Farrell was unavailable for subsequent performances. It seemed to be cultivating its own disappearing-act mystique.)

Apparently the original setting was rustic-Italian, and the ballet opened on a vivacious note, with a Gigue performed by a man in monk's robes who was then joined by a group of villagers. In the second—most haunting—passage, a mournful dark beauty entered, suspended between two veiled bearers, to dance a somber Preghiera (Prayer). A lively Theme and Variations section, requiring considerable technical panache, was followed by a brisk country-dance Finale. The segments were only loosely related; perhaps the world the ballet represented existed only in Balanchine's imagination. Still, the dance critic Edwin Denby, who witnessed both the Paris and Ballet Russe productions, recalled in a recent conversation, "It was the ballet that first showed me what a marvelous choreographer Balanchine could be." *Mozartiana* was equally pivotal for Lincoln Kirstein, who brought Balanchine to our shores and who has nutured his work ever since.

If not for the external echoes, the 1981 *Mozartiana* would seem brand-new. To begin with, the sections are re-ordered, so that the ballet opens with the Preghiera. Suzanne Farrell, backed by a quartet of barely adolescent girls from the School of American Ballet, tiptoes through the space with reverential simplicity, her arms rising in shapes that suggest cathedral arches or hands folded in devotion. The youngsters gently surround her and reflect her gestures, at one point twining their uplifted arms to frame her and at another kneeling in homage. Farrell—the quintessential ballerina—is as rapt and luminous as a saint; the just-nubile girls are her aureole.

The choreography here is all new—as it is for the rest of the ballet. But the poignantly youthful ensemble reminds us that the first dancer to execute Balanchine's Preghiera was Tamara Toumanova, then in her early teens. Farrell's white tutu, veiled with a single layer of black gauze, refers to Toumanova's similar white tulle dress and the dark veil that shadowed her face; the girls' jet tutus are a quote from the original Christian Bérard designs.

Mood does an about-face in the Gigue section, an ebullient, almost jokey solo for Christopher d'Amboise. Everything moves at good-humored cross-purposes here: the limbs skewing oddly at the joints, the body brusquely and perversely changing direction, the classicial steps revealing their frisky pre-classic origins. Jumps plummet to the ground as if to settle there, only to spring up on the rebound.

Just as the solo finishes, four of the company's stork-legged women rush on. In their ensuing Menuet, this elegant, dispassionate quartet—at once replicas of Farrell and a vision of the little girls grown up—bears out Balanchine's conviction that dancers are not ordinary human creatures with plebeian personalities but "angelic messengers." Their minuet is delicate and symmetrical, like a twinkling four-pointed star. It restates the prayerful arms of the first section and the directional twists of the second, but it transmutes the material into something celestial.

The economy of means and wealth of invention indicated here flourish in the Theme and Variations that follows. While this section is designed for Farrell and Ib Andersen, they appear only transiently as partners—promenading together at the outset, like aristocrats subliminally aware of an audience even when they are alone, and in a brief duet at the end. (This is inexplicably, but magically, interrupted by a flashing entrance and exit of the tall women—the principals freezing as if suspended in dream-time—before it reaches its luminous climax.) Even here, the partners are flung apart, as if by their individual vitality, as often as they meet, although the final image has Farrell leaning tractably over Andersen's shoulder.

The core of the passage is a series of solos—four for Farrell alternating with Andersen's three—which, like the musical structure, elaborate on an initial statement. At this point, *Mozartiana*'s echoes become mostly internal. Farrell begins with some piquant pointe-work, stepping neatly from place to place, and masterfully shifting her alignment. Andersen responds with equally precise footwork, an occasional airy jump serendipitously soaring out of it. As he moves on to even bolder leaps, they're embroidered with similar changes of direction and crisp, minuscule beats that reflect what the feet did when they were still grounded. Farrell, too, progresses to larger stakes in the space: creamily executed turns, now involuted, now expansive, and sweeping strokes with a leg held aloft, either majestically extended or curved serenely behind her as she revolves. While each of these solos is distinct, it is their cumulative effect that one remembers—a kind of champagne virtuosity, so modestly deployed it nearly matches Mozart's sublimity.

The gay Finale is the most conventionally choreographed part of the piece, deliberately so, I think, because it carries a built-in astonishment: It is the first occasion in *Mozartiana* in which the entire cast assembles.

Because the New York City Ballet is built on Balanchine's complex genius, its fans scan the company's new productions for subliminal messages about the current state of its affairs. *Mozartiana* barely conceals the point it has to make about its ballerina. The company's cancellation of the ballet when Farrell was unavailable to dance it was not capricious. There is no replacing her in the role because she is, simply, incomparable.

Yet the aspect of Farrell's uniqueness that Balanchine selects to dwell on in *Mozartiana* is not her celebrated sensual mystery—although that permeates the ballet—but her technical capacity, which in recent years has seemed almost beside the point. The subtlety and precision of the toework and the thrilling refinements of balance *Mozartiana* elicits from her amplify our understanding of Farrell's fascination for the choreographer. Balanchine is illustrating his "ballet is woman" edict here by displaying his foremost ballerina in her infinite variety. ■

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Theater/John Simon

HALF-TRUTHS

"... Horovitz's play has no theme the most desperate audience good-will can latch on to; Van Peebles's is rubbish ..."

SOMEWHERE IN THE VAST DOMAIN OF drama, west of Ionesconia and east of Neilsimonia, lies the tiny demesne of Lower Schisgalia, whose inhabitants are mostly herb gardeners (or Herb Gardners) crossbreeding for export a plant named Jewish Absurdism. A ripe, maybe overripe, specimen of this has just cropped up at the Astor Place Theater: It is called **The Good Parts**; the responsible horticulturist is Israel Horovitz.

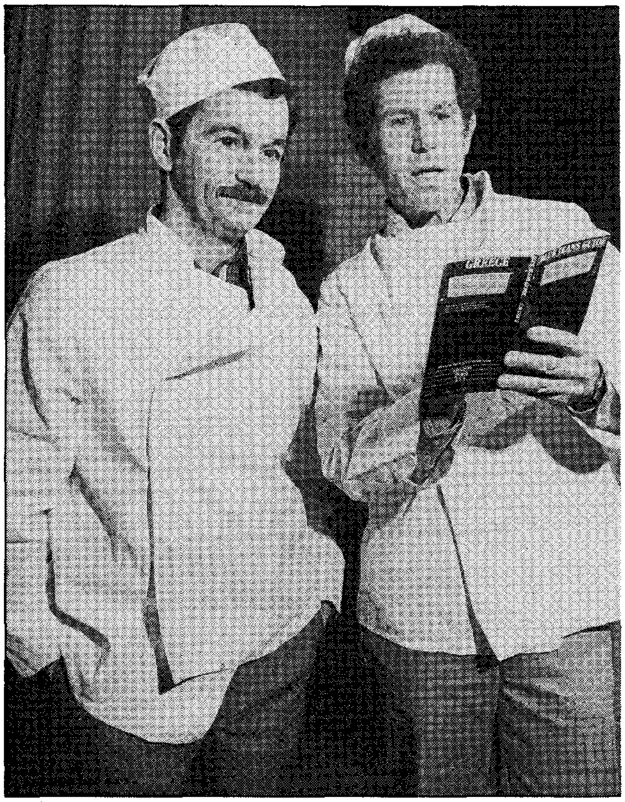
I can understand one half of the title perfectly: *The Good Parts* is all *parts:* Scenes that function as set pieces in which two fortyish Hebrew-American (the term is Mr. Horovitz's) husbands have escaped to kick up their heels; and, in Act II, scenes in which they are pursued by their wives. It is all parts, though, with not even absurdist paralogic to hold them together; as for *the good*, the other half of the title, I can see very little of it here. The reference seems to be to the good part of Euripides' Electra, which Brian Levine, the more sophisticated and gallivanting of the husbands, once played in high school.

Brian now wants to re-enact it on top of the Acropolis, much to the indifference and, later, disgust of Eugene Jacoby, the more gallivanted against of the husbands, who only just now finds out that his best buddy, Brian, besides stealing his seven-year-old grade-school sweetheart as well as his current secretary, has been carrying on with his wife, Mildred, for eighteen years. Although Eugene's family has a history rather more purple than the House of Atreus, Eugene himself has no stomach either for Orestes' story or for reading his lines in support of Brian's Electra. As for Brian, who climactically discovers that Orestes is really the better part, he suffers a retroactive trauma over why his beloved drama teacher would have cast him as Electra in the first place.

The various—actually not so various—incidents concern mostly the husbands' and wives' brushes with assorted Greeks, who mistrust Americans even bearing gifts of dollars. The most dramatic encounter is that between Brian and Eugene, playacting atop the Acropolis, and an antihistrionic Greek guard, whose coming between Brian and his Electra complex results in his apparent demise and any number of unhilarious consequences for Brian, his wife, Brenda, Eugene, and his wife, Mildred. The Greek men are all played by the not very multifarious Robert DeFrank; the Greek women, by the rather more flexible Nancy Mette. Cecilia Hart is good as the exasperating Brenda and even better as Maxine, a British podiatrist with whom Eugene dallies until Brian steals her, too. Judy Graubart is an adequate Mildred and a slightly better Eloise, an American cutup married to a homicidally jealous Greek, who, in turn, cut up a midget bellhop, who was merely trying to be helpful to Eloise, into very small particles indeed. Maybe *those* were the good parts, for they at least were scattered by the winds with merciful celerity.

Now, I am not saying that the play is wholly without rewards. There is a talking-in-sleep scene that Tony Roberts (Brian) does very funnily; also a monologue about creeping—or, rather, galloping—memory loss ("It looks like the body is the first thing to go, but really it's the mind!") on which Horovitz's writing and Roberts's delivery collaborate hilariously. Again, when, as fugitives from the Greek law, Brian and Eugene revert to a childhood language that consists of affixing the syllable *arb-* before every vowel, things become, though rather facilely, quarbite farbunnarby. And Horovitz does come up with the odd punchy one-liner, e.g., "Of course you're British—just look at your shoes."

But there is no claspable theme here, such as even a Jewish-Absurdist play needs to hold it together. It is not really about mid-life crisis or friendship or jealousy or marital relations or America versus Europe—or anything that the most desperate audience good-will can latch on to. Moreover, Tony Roberts is not *that* funny—and Stephen Strimpell (Eugene) rather less so—to carry the heavy load of lacunae between the author's flashes of resourcefulness. Barnet Kellman, to be sure, has directed with sanguine know-how, David Jenkins's set exhibits quiet humor, and Roger Morgan's lights, like Michael Jay's sound, contribute to the trappings, if not the essence, of fun. But the entire enterprise has something desperate about it—like sweat under the collar with delusions of grandeur of being a ring around a bathtub.



Buddies: *Strimpell and Roberts in* The Good Parts.

BUT DELUSION OF GRANDEUR SCALES new depths with Melvin Van Peebles's **Waltz of the Stork**, which may be the most boring, self-serving, and unnecessary play it has ever been my misfortune not to walk out on till intermission. Back in 1972, I wrote: "There are still many places where the black man's lot is hard, unjust, and unenviable. In the New York theater, however, it is not hard and unenviable, merely unjust. There Melvin Van Peebles, a black man of virtually no talent whatever (unless self-promotion be counted as one), manages to have two musicals of zero value running concurrently on Broadway." I doubt whether anyone has ever profited as much from white liberal guilt and reverse racism as Van Peebles, whose three movies and now three Broadway shows together hardly amount to a bag of beans. At a time when there are on display such fine theatrical achievements by blacks as *Lena Horne: The Lady and Her Music* and *A Soldier's Play*, it behooves us to stop insulting black theatrical efforts by leaning over backward for them, and pronounce *Waltz of the Stork* the rubbish it is.

Van Peebles treats us to a thinly disguised story of his life, which he tells in a rambling, incoherent, monotonous monologue underpainted by rambling saxophone riffs from Bob Carten, a musician who silently skulks around the background when he does not, tootling his sax, slink after V.P. If there is anything duller and more disjointed than the would-be witty anecdotes, it is the songs written and sung by V.P. I used to think that the Western world's dreariest music was produced by the folk instrument of my native Serbia, the *gusle*, which has but one string to it. Van Peebles, however, drones out tunes that must have been composed for a sound box that has no strings attached to it, except for the toll it takes on our ears and nerves.

For the sake of alleged variety, Van Peebles sometimes brings on his son Mario (often in female drag) and an actress named C. J. Critt (often in male drag); playing "phantoms and memories," the poor things are barely allowed to obtrude on V.P.'s nonstop spiel, and are hardly memorable and certainly not phantasmal. But the younger V.P. at least moves well. Kurt Lundell's set does manage to make a kind of urban no-man's-land look even more blighted than it would be in reality, and Shirley Prendergast's lights and Bernard Johnson's costumes spread equally little cheer—whether by design or by lack of design, I leave to others to puzzle out.

A typical Van Peebles witticism runs: "I was off like someone with a medieval curse on their tail, or something," and V. P. delivers this material, or something, under his own aimless direction, compared to which nondirective therapy is as highly structured as the Eiffel Tower. (I use a French trope because the protagonist kicks around Paris in part of the show, even as the real-life Van Peebles got his show-biz start in France.)

After all this, it should come as no surprise that Melvin Van Peebles is also the producer of this show; and, oh yes, he also does a little dancing, declaring, "Now, I ain't Fred Astaire, but I ain't bad either." If you want an even more palpable half-truth than Mr. Horovitz's title, there is one. ■

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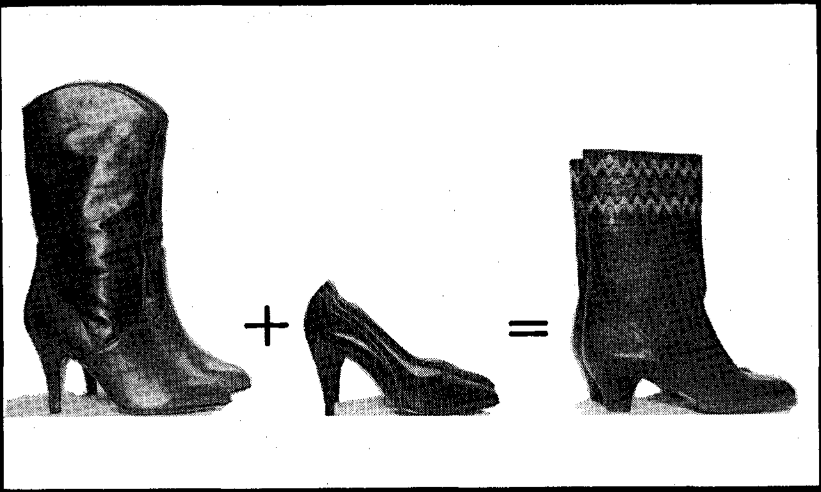

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SALES & BARGAINS

BY LEONORE FLEISCHER

Imports

DESIGNER-LABEL IMPORTS FROM EUROPE for women sizes 4–12 are priced to clear here. Michel Goma silk-taffeta gowns, were $1,650, now $598; silk-satin one- and two-piece cocktail dresses, in paisleys and solids, were $485–$625, now $285–$375; Balenciaga prêt-à-porter all-velvet and velvet-and-brocade short dinner dresses, were $875–$1,250, now $285–$650; daytime one- and two-piece all-wool dresses, were $225–$398, now $135–$155; Philippe Venet all-wool double-faced coats, were $885, now $445; French-cut pleated pants in all-wool gabardine or flannel, were $175, now $85; skirts (most in all-wool), including plaid kilts, sheer wool prints, knife-pleated ones, and dressy styles with Lurex, were $225–$325, now $85–$165; paisley and Fair Isle–style sweaters, handmade in France, were $225–$325, now $85–$115; large Philippe Venet burgundy or navy print canvas-and-vinyl totes, were $147, now $76; and more. American Express (A.E.), Mastercard (M.C.), Visa (V.), checks accepted; all sales final. *Arthurs Dress Shop, Inc., 27 East 61st St. (838-3482); Mon.-Sat. 10 a.m.-5:30 p.m.; through 2/21.*

Countrified

LOVELY LAURA ASHLEY CLOTHING AND home furnishings are 30–40 percent off here as selected discontinued patterns go on sale. Fabric, was $9 a yd., now $6; wallpaper, was $15 a roll, now $10; cushion covers with frills, were $20, now $14, or with piped edgings, were $14, now $9; sewing boxes, were $30, now $18; and more. A selection of dresses sizes 8–12 in the famous Laura Ashley country prints, including smock dresses in brushed cotton with ruffled collar and vertical tucks, were $90, now $63, and in baby-wale corduroy, were $100, now $70; long-sleeved quilted-bodice smock dresses, were $85, now $59; and more. A.E., M.C., V., checks accepted; all sales final. *Laura Ashley, 714 Madison Ave., near 63rd St. (371-0606); Mon.-Sat. 10 a.m.-6 p.m.; through 1/23.*

For Jocks

TENNIS AND RUNNING GEAR FOR MEN sizes 28–40 and women sizes 4–14 is on sale here at up to 50 percent off. All running warm-ups and shoes are 50 percent off (shoes include Adidas for men and women and Diadora for men); all tennis racquets are 20 percent off, including those by Head, Prince, Wilson, and Donnay; all sweaters, selected Tacchini shirts and shorts, all Adidas clothing, all Bogner clothing, and all Geoffrey Beene clothing for women are 40 percent off; also, 20 percent off selected sweaters and bags. A.E., Diners Club, M.C., V., checks accepted; all sales final. *Mason's Tennis Mart, 911 Seventh Ave., near 57th St. (757-5374); Mon.-Sat. 10 a.m.-6 p.m.; while stock lasts.*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

One-Day Sale

FLOOR SAMPLES, SPECIAL PURCHASES, and factory closeouts in a one-day clearance. A few examples: Sealy Posturepedic camelback sofa beds, covered in blue print cotton, list $955, here $499; sculptural modular seating units, list $240 for armless, here $129, list $280 for corner unit, here $149; 90-in. wall unit in light-walnut finish, list $1,375, now $699; American's Quintessence bedroom suite in light ash, list $3,680, here $1,990; Thayer Coggin polyester-lacquered burl-parquet dining table and two-piece buffet and wall cabinet, list $5,400, here $1,795; upholstered Parsons dining chairs, list $290 each, now $135 each; also, formal and apartment-size dining-room, bedroom, and living-room sets, occasional pieces, and accessories. Delivery arranged at additional cost; checks accepted as deposits only; no credit cards; all sales final. *Foremost Furniture Showrooms, Inc., 8 West 30th St. (889-6347); Sun. 9 a.m.-4 p.m.; 1/17 only (snow date, 1/31).*

Wholesale

FALL, WINTER, AND HOLIDAY MERCHANDISE for women sizes 2–20 from almost 300 famous designers and manufacturers now 50 percent off wholesale prices. For example: checked all-wool fitted jackets with puffed sleeves, matching dirndl skirt, and satin tie blouse, retail $536, were $349 here, now $174.50; all-wool-gabardine cardigans with accordion-pleated skirt, retail $304, were $205 here, now $102.50; mauve mohair-blend jackets with all-wool skirt and coordinated paisley shirt, retail $500, were $330 here, now $165; paisley silk blouses, retail $210, were $143 here, now $71.50; satin full-scarf-tie blouses, retail $160, were $106 here, now $53; all-wool-gabardine or -flannel skirts and culottes, each $110 retail, were $76 here, now $38; corduroy knickers, retail $66, now $27.50; classic all-wool-tweed blazers, retail $185, were $123 here, now $61.50; all-wool-flannel blazers, retail $150, were $99 here, now $49.50; all-wool, all-cashmere, or all-camel's-hair coats, retail $240–$600, now $120–$300; many daytime and dressy dresses, including long styles, retail $68–$1,000, now $34–$500; also, a special clearance rack of items, retail from $160, now $20–$50. Prices and sizes are coded on the tag, and a salesperson must assist you. Checks accepted; no credit cards; all sales final. *Ms., Miss or Mrs., 462 Seventh Ave., at 35th St., eighth floor (736-0557); Mon.–Fri. 9 a.m.–6 p.m., Thurs. till 8 p.m., and Sat. till 4 p.m.; while stock lasts.*

Jewelry

ONE-THIRD OFF EVERYTHING IN THIS jewelry store, from little silver charms on chains, were $3, now $2, to an 18K-gold scarab pendant, was $375, now $250, and heavy amber-bead necklaces, some very old, costing hundreds of dollars. No two pieces are alike, some are new, some are old or antique, and some newly made of old beads or findings. Strands of agate beggar beads, were $6, now $4; necklaces of silver, old ivory, coral, amber, and other semi-precious stones; bracelets in silver, were $5–$200 (for a massive American Indian bracelet set with turquoises), now one-third off; silver rings (many with semi-precious stones), were $6–$60, now $4–$40; a group of marcasite jewelry (some Deco), including rings, were $25–$88, pins, were $25–$200, bracelets, were $50–$160, and necklaces, were $50–$200, now all one-third off; also, compacts, cigarette cases, and more. Checks accepted; no credit cards; exchanges possible. *Max Nass, 130 East 28th St. (679-8154); Mon.–Fri. 9:30 a.m.–6 p.m., and Sat. till 4 p.m.; through 1/30.*

Yummy

SOME OF THE MOST FAMOUS HOTELS AND restaurants buy their smoked fish here. Now, on Saturdays only, you can buy from it direct at wholesale prices. Scotch-style smoked salmon from Washington State, $9.25 a lb.; smoked Idaho rainbow trout, $2.50 per fish; smoked Norwegian salmon, $14 a lb.; smoked jumbo shrimp, 90 cents each; smoked Columbia River sturgeon, $10 a lb.; New Zealand smoked eel, $5.50 a lb.; baked kippered salmon, $8 a lb.; fresh red salmon caviar, $16 a lb. Checks accepted; no credit cards. *Homarus, Inc., 76 Kisco Ave., Mt. Kisco, N.Y. 10549 (914-666-8992); Sat. 10 a.m.–3 p.m. By train: Take Conrail's Harlem Division from Grand Central to Mt. Kisco station. By car: Saw Mill River Parkway to Mt. Kisco, Rte. 133 exit, turn right, then left at traffic light before the railroad bridge.*

Samples

MADY GERRARD IS CLEARING AWAY HER one- and few-of-a-kind samples of hand-crocheted and hand-knitted garments for women sizes petite to 16. Sweaters, retail $200–$300, here $80–$110; knitted pants, retail from $200, here $45; evening dresses, retail $400–$600, here $100–$150; knitted skirts, here $45; a special group of duplicate sample sweaters from the 1982 line, retail $250–$350, here $100–$150. Checks accepted; no credit cards; all sales final. *Mady Gerrard, 15 West 36th St., thirteenth floor (594-5010); Mon.–Fri. 10:30 a.m.–5 p.m.; while stock lasts.*

Spritz

FOR THIS MONTH ONLY, GIMME SELTZER is offering a reduction on a case of ten 26-oz. bottles, delivered to Manhattan residents or businesses, usually $6.50, now $5. One case at sale price to a customer. There are twelve kinds of syrup, including cola and Fox's U-Bet, at $2.50 for 28 oz., and Coca-Cola, Tab, Sprite, low-cal flavors, and Snaider's chocolate, at $8 a gal. Checks accepted; no credit cards. *Gimme Seltzer (226-6079); phone for delivery; through 1/31.*

Free Seminars

THE SCHOOL OF CONTINUING EDUCATION of New York University is offering free career seminars during January, 6–8 P.M. or 6–9 P.M. No advance registration is necessary. At Schimmel Auditorium: "Data Processing," 1/11; "Data Processing for Spanish-Speaking Adults," 1/12; "Real Estate," 1/13; "Human Resources Management," 1/14. At the Midtown Center, Room 421: "Paralegal Studies," 1/11; "Security-Loss Prevention and Investigation," 1/12; "Secretarial and Office Support Personnel," 1/13; "Construction Management and Technology," 1/14. At Meyer Hall, Room 121: "Book and Magazine Publishing," 1/13; "Professional Writing," 1/14. At the South Lobby of the Loeb Student Center: "The Liberal Arts Degree and Your Career," 1/12; "Associate Degree Program in Business or Health and Community Services," 1/13. At the Eisner & Lubin Auditorium, Loeb Student Center: "Travel and Tourism," 1/11; "Fund Raising," 1/12; "Marketing and Advertising," 1/13. *N.Y.U. School of Continuing Education (598-3991); Schimmel Auditorium, Tisch Hall, 40 West 4th St.; Midtown Center, 11 West 42nd St.; Meyer Hall, 2-4 Washington Pl; Loeb Student Center, 566 La Guardia Pl.* ▬

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A Complete Entertainment Guide for the Week Beginning January 11

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Jan. 14: "Graduation Day"; "Sudden Death."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Jan. 11: "The Bank Dick"; "My Little Chickadee." Jan. 12: "Hiroshima, Mon Amour"; "This Transient Life." Jan. 13: "Waiting for Godot"; "Film"; "The Balcony." Jan. 14: "Potemkin"; "October." Jan. 15-16: "Woodstock." Jan. 17: "Small Change"; "The Black Stallion." **AGEE ROOM—** 674-2561. "The Dozens."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Modern Problems." #2—"The French Lieutenant's Woman."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Jan. 14: "Raiders of the Lost Ark." Jan. 15-16: "Citizen Kane"; "King Kong." Beg. Jan. 17: "Children of Paradise."

9. **ART—8th St. E. of University Pl.** 473-7014. "Chariots of Fire."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Jan. 11: "La Marseillaise"; "A Day in the Country." Jan. 12: "North by Northwest"; "The Paradine Case." Jan. 13: "Threepenny Opera"; "Pandora's Box." Jan. 14: "Girl From 10th Avenue"; "Housewife." Jan. 15-16: "The Great McGinty"; "Sullivan's Travels." Jan. 17: "Vampyr"; "Day of Wrath."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Jan. 14: "Cutter's Way"; "A Small Circle of Friends."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Jan. 12: "Marat/Sade"; "Equus." Jan. 13-14: "Room at the Top"; "Brief Encounter." Jan. 15-16: "Just a Gigolo"; "Some Like It Hot." Beg. Jan. 17: "Ikiru"; "Throne of Blood."

14. **GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Jan. 14: "Buddy Buddy." #2—Thru Jan. 14: "Ghost Story."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Time Bandits." #2—"Blood Wedding." #3—"Pixote." #4—"Prince of the City."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Arthur."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Reds."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Sharky's Machine."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Ragtime."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Taps." #2—"Rollover." #3—"Neighbors."

43rd-60th Streets

30. **NATIONAL—B'way nr. 44th St.** 869-0950. Closed for twinning. Reopens March 19.

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Reds."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Taps." #2—"Rollover." #3—"Body and Soul." #4—Tent.: "The French Lieutenant's Woman." #5—"Body Heat." #6—"Arthur."

33. **LOEWS STATE 1—B'way nr. 45th St.** 582-5060. "Neighbors." **STATE 2**—582-5070. "Ragtime."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Raiders of the Lost Ark."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Modern Problems."

37. **CINERAMA 1—B'way nr. 47th St.** 975-8366. Thru Jan. 14: "Graduation Day." Beg. Jan. 15: "Saturday the 14th." **CINERAMA 2**—975-8369. "Sharky's Machine."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Cinderella." **EMBASSY 3—** Thru Jan. 14: "Fighting Mad." Beg. Jan. 15: "Revenge of the Shogun Women." **EMBASSY 4—** Thru Jan. 14: "Time Bandits." Beg. Jan. 15: "Revenge of the Shogun Women."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Jan 11-13: "Gentleman's Agreement"; "The Petrified Forest." Jan. 14-15: "I Want to Live!"; "The Apartment." Jan. 16-17: "Suspicion"; "Spellbound." #2—Jan. 11-13: "The Sailor Who Fell From Grace With the Sea"; "A Shot in the Dark." Jan. 14-15: "California Suite"; "Eyes of Laura Mars." Jan. 16-17: "Moonraker"; "Diamonds Are Forever."

41. **RIVOLI—B'way nr. 49th St.** 247-1633. #1—"Ghost Story." #2—Thru Jan. 14: "Preacher Man"; "Squeeze Play." Beg. Jan. 15: "Boogens."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Cinderella."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Pennies From Heaven."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Jan. 14: "Modern Problems." Beg. Jan. 15 (tent.): "Pixote."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr: 57th St.** 757-2131. Jan. 11: "Broadway Bill." Jan. 12: "Bringing Up Baby"; "The Lady Eve." Jan. 13-14: "Mon Oncle d' Amérique"; "Get Out Your Handkercheifs." Jan. 15-16: "The Passenger"; "Zabriskie Point." Jan. 17: "Gypsy"; "Inside Daisy Clover."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Rollover."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "The French Lieutenant's Woman."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Jan. 14: "Raiders of the Lost Ark."

52. **LITTLE CARNEGIE—57th St. nr. Seventh Ave.** 246-5123. "Four Friends."

54. **TRANS-LUX GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Taps."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Montenegro."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "The Woman Next Door."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Gallipoli."

58. **MANHATTAN 1—59th St. bet. Second & Third Aves.** 935-6420. Thru Jan. 12: "Atlantic City." Opening Jan. 13: 1st Annual Israeli Film Festival. **MANHATTAN 2**—"Chariots of Fire."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Ragtime." **CORONET—** "Reds."

61. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "On Golden Pond." **CINEMA II**—753-0774. "Ticket to Heaven."

62. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. Thru Jan. 14: "Tales From the Vienna Woods." Opening Jan. 15: "Over the Edge."

61st Street & Above East Side

70. **GEMINI 1—Second Ave. nr. 64th St.** 832-1670. "Sharky's Machine." **GEMINI 2**—832-2720. Thru Jan. 14: "Ghost Story." Beg. Jan. 15: "Boogens."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Whose Life Is It Anyway?"

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"The French Lieutenant's Woman." #2—"Neighbors."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Man of Iron."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Absence of Malice."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Jan. 14: "Arthur."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Jan. 14: "Modern Problems." Beg. Jan. 15: "Boogens."

80. **LOEWS ORPHEUM 1—86th St. nr. Third Ave.** 289-4607. "Sharky's Machine." **ORPEHUM 2**—427-1332. "Neighbors."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "The French Lieutenant's Woman."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—Thru Jan. 14: "Rollover." Beg. Jan. 15: "Saturday the 14th." #2—"Ghost Story."

84. **COSMO—116th St. nr. Lexington Ave.** 534-0330. Thru Jan. 14: "Graduation Day"; "Revenge of the Bushido Blade."

MOVIES

61st Street & Above
West Side

88. **PARAMOUNT—B'way at 61st St.** 247-5070. "Absence of Malice."

89. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Chariots of Fire." #2—"My Dinner With Andre." #3—"Pixote."

90. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Opera Prima." #2—"Taxi zum Klo."

91. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Jan. 12: "Henry V." Jan. 13-16: "The Awful Truth"; "Libeled Lady." Beg. Jan. 17: "Stella Dallas"; "Mildred Pierce."

92. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Beau Père." #2—"Stevie."

93. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Modern Problems." #2—"Rollover." #3—"Cinderella." #4—"Sharky's Machine."

94. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"The French Lieutenant's Woman." #2—"Ghost Story."

95. **THALIA—95th St. W. of B'way.** 222-3370. Jan. 11: "Lord of the Rings"; "Animal Farm." Jan. 12: "The Lady Vanishes (1979)." Jan. 13: "Mater Dolorosa"; "The Folly of Dr. Tube." Jan. 14: "Queen Bee"; "Autumn Leaves." Jan. 15-16: "Juliet of the Spirits"; "La Strada." Jan. 17: "Hush. . . Hush, Sweet Charlotte"; "All About Eve."

97. **OLYMPIA—B'way nr. 107th St.** 865-8128. #1—"Raiders of the Lost Ark." #2—Thru Jan. 14: "Cutter's Way." Beg. Jan 15: "Boogens." #3—Thru Jan. 14: "Cinderella." Beg. Jan. 15: "Ticket to Heaven." #4—Thru Jan. 14: "Atlantic City." Beg. Jan. 15: "Saturday the 14th."

99. **RKO COLISEUM—B'way at 181st St.** 927-7200. #1—Thru Jan. 14: "Graduation Day"; "Fighting Mad." Beg. Jan. 15: "Boogens." #2—Thru Jan. 14: "Beyond the Gate." Beg. Jan. 15: "Saturday the 14th."

Museums, Societies, Etc.

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 226-0010. Adm. $3. Jan. 12, 8 p.m.: "Steamboat Bill Jr." (1927) by Buster Keaton. Jan. 13, 8 p.m.: "Le Ballet Mécanique" (1924) by Fernand Léger, "Menilmontant" (1927) by Dimitri Kirsanoff, "Listen to Britain" (1941) by Humphrey Jennings & "In the Street" (1945-52) by Levitt, Agee & Loeb. Jan. 14, 8 p.m.: "Fleming Faloon" (1964), "Film in Which There Appear Sprocket Holes, Edge Lettering, Dirt Particles, Etc." (1966), "Diploteratology or Bardo Follies" (1967), "Film That Rises to the Surface of Clarified Butter" (1968), "Institutional Quality" (1969), "Remedial Reading Comprehension" (1971), "What's Wrong With This Picture? Parts I & II" (1972), "Thank you Jesus For the Eternal Present" (Part I: 1970, Part II: 1974). Jan. 15, 8 p.m.: "Pussy on a Hot Tin Roof" (1961) & "Tootsies in Autumn (1962) by Mike & George Kuchar, "Geography of the Body" (1943) by Willard Maas & "Glimpse of the Garden"(1957), "Arabesque for Kenneth Anger" (1961), "Eye Music in Red Major" (1961), "Notebook" (1962-63), "Go! Go! Go!" (1963), "Andy Warhol" (1965) & "Lights" (1965) by Marie Menken. Jan. 16, 8 p.m.: "Diaries, Notes & Sketches" (1963-68) by Jonas Mekas. Jan. 17, 8 p.m.: "Sunrise" (1927) by F.W. Murnau.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $1.50; senior citizens 75c. Jan. 13, 8 p.m.: "Our Town" (1940) by Sam Wood, with William Holden.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3. Jan. 15, 8 p.m.: "Cool Hands, Warm Heart" (1979), "Scar Tissue" (1980) & "Gently Down the Stream" (1981) by Su Friedrich & "A House by the River: The Wrong Shape" (1980) by Dan Walworth. Jan. 16, 8 p.m.: "Nightmare Woman" (1981) by Lothar Lambert. Jan. 17, 8 p.m.: "A Bronx Morning" (1931) by Jay Leyda, "Manhatta" (1921) by Charles Sheeler, newsreels & other films.

FILM FORUM—57 Watts St. 431-1590. #1—Adm. $4; members $2.50. Call for showtimes. "Traveling Hopefully" (1981) by John Avildsen & "In Our Water" (1981) by Meg Switzgable. #2—Adm. $4.50; members $3.50. Call for showtimes. "Taxi zum Klo" (1981) by Frank Ripploh.

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MOVIES

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Jan. 13, 1, 3:15, 6 & 8:30 p.m.: "Le Grand Meaulnes" (1967) by Jean-Gabriel Albicocco.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050 Adm. $3; members, senior citizens & students $2.50. Jan. 16, 3 p.m.: "Gaslight" (1943) by George Cukor, with Charles Boyer, Ingrid Bergman & Joseph Cotten.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4. Jan. 15, 7:30 p.m. & Jan. 16, 2 & 7:30 p.m.: "Muddy River" (1981) by Kohei Oguri.

MILLENIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $2.50. Jan. 16, 8 p.m.: "City-Scape Series." (1979-80) & other films by John Dunkley-Smith.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Jan. 30: Looking Back: A sampling of news, comedy, drama and variety shows from 1952, 1962 & 1972, running continuously from 12:15 p.m. Thru Jan. 30: A retrospective of children's programming, running continuously from 12:15 p.m.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3; members, senior citizens, & children $1.50. Jan. 12, 8 p.m.: "Gal Young 'Un" (1979) by Victor Nuñez. Jan. 13, 8 p.m.: "if. . ." (1968) by Lindsay Anderson, with Malcolm McDowell. Jan. 14, 8 p.m.: "The End of Summer" (1961) by Yasujiro Ozu. Jan 15, 8 & 10 p.m.: "The Discreet Charm of the Bourgeoisie" (1972) by Luis Buñuel. Jan. 16, 8 & 10 p.m.: "My Brilliant Career" (1979) by Gillian Armstrong, with Judy Davis. Jan. 17, 3:30 p.m.: "Max Havelaar" (1979) by Fons Rademakers; 7:30 p.m.: "East of Eden" (1955) by Elia Kazan, with James Dean, Julie Harris & Jo Van Fleet.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. Tue.-Sun., 5:40, 7:50 & 10 p.m. & Fri.-Sun., 3:30 p.m.: "American Success" (1981) by William Richert, with Jeff Bridges & Bianca Jagger, & "Couples & Robbers" (1981) by Clare Peploe. Sat.-Sun., 2 p.m. (free): "The Lover's Exile" (1980) by Marty Gross, with the Bunraku Puppet Theatre.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Jan. 16, 2:30 p.m.: "One A.M." (1916), "Police" (1915) & "The Adventurer" (1917) by Charlie Chaplin & "Chaplin: A Character is Born."

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Suggested don. 50c. Jan. 17, 7:30 p.m.: "The Blob" (1958) by Irvin S. Yeaworth Jr., with Steve McQueen.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Jan.12, 12-8 p.m. (continuously): "Fire Walls Four" (1981) by Bill Stephens.

Bronx

100. **ALLERTON—744 Allerton Ave.** 547-2444. #1—Thru Jan. 14: "Cinderella." Beg. Jan. 15: "Absence of Malice." #2—Thru Jan. 14: "Neighbors." Beg. Jan. 15: "Revenge of the Shogun Women." #3—Thru Jan. 14: "Beyond the Gate." Beg. Jan. 15: "Zoot Suit."

101. **BAINBRIDGE—E. 204 at Perry.** 798-2370. Thru Jan. 14: "Arthur"; "Under the Rainbow." Beg. Jan. 15: "Neighbors"; "Eyewitness."

102. **CAPRI—Fordham nr. Jerome Ave.** 367-0558. Thru Jan. 14: "Ghost Story." Beg. Jan. 15: "Boogens."

103. **CIRCLE—Westchester at E. 177.** 863-2100. #1—"Cinderella." #2—Thru Jan. 14: "Beyond the Gate." Beg. Jan. 15: "Boogens."

104. **CITY—2081 Bartow Ave.** 379-4998. #1—"Ragtime." #2—Thru Jan. 14: "Time Bandits." Beg. Jan. 15: "Absence of Malice."

105. **DALE—231st St. & B'way.** 884-5300. Thru Jan. 14: "Arthur." Beg. Jan. 15: "Absence of Malice."

109. **INTERBORO—Tremont nr. Bruckner Blvd.** 792-2100. #1—"Ghost Story." #2—"Sharky's Machine." #3—"Modern Problems." #4—Thru Jan. 14: "Preacher Man"; "Squeeze Play." Beg. Jan. 15: "Boogens."

110. **KENT—167th St. nr. Grand Conc.** 992-9330. Thru Jan. 14: "Beyond the Gate." Beg. Jan 15: "Boogens."

112. **LOEWS AMERICAN—East Ave. at Metro.** 828-3322. #1—"Sharky's Machine." #2—"Reds."

113. **LOEWS RIVERDALE—259th St. at Riverdale Ave.** 884-2260. "Ragtime."

114. **LOEWS PARADISE—188th St. at Grand Conc.** 367-1288. #1—"Body and Soul." #2—"Modern Problems." #3—"Ragtime." #4—"Arthur."

116. **PALACE—1603 Union Port Rd.** 829-3900. #1—Thru Jan. 14: "Neighbors." Beg. Jan. 15: "Absence of Malice." #2—"Modern Problems."

117. **RKO FORDHAM—At Valentine.** 367-3050. #1—"Neighbors"; "Graduation Day." #2—"Beyond the Gate"; "Pennies From Heaven." #3—"Taps." #4—"Rollover"; "Fighting Mad."

119. **VALENTINE—Fordham at Valentine.** 584-9583. #1—"Sharky's Machine." #2—Thru Jan. 14: "Cinderella." Beg. Jan. 15: "Ghost Story." #3—Tent.: "Preacher Man"; "Squeeze Play."

122. **WHITESTONE BRIDGE DRIVE-IN—Bruckner Blvd.** 828-3330. Blue—Thru Jan. 14: "Ghost Story"; "The Blues Brothers." Red—Thru Jan. 14: "Graduation Day"; "Clonus Horror."

Brooklyn

200. **BAY RIDGE—ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Neighbors." #2—"Modern Problems."

202. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 69th St.** 238-4200. #1—"Taps." #2—"Ghost Story." #3—"Sharky's Machine." #4—Thru Jan. 14: "Preacher Man"; "Squeeze Play." Beg. Jan. 15: "Saturday the 14th." #5—Thru Jan. 14: "Graduation Day." Beg. Jan. 15: "Boogens."

203. **BENSONHURST—BENSON—20th Ave. at 86th St.** 372-1617. #1—"Taps." #2—Thru Jan. 14: "Graduation Day." Beg. Jan. 15: "Saturday the 14th."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Thru Jan. 14: "Cinderella." Beg. Jan. 15: "Boogens."

206. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Ragtime." #2—"Reds."

207. **BENSONHURST—MARBORO—Bay Pkwy. at 68th St.** 232-4000. #1—"Sharky's Machine." #2—"Ghost Story." #3—"Pennies From Heaven." #4—Thru Jan. 14: "Preacher Man"; "Squeeze Play." Beg. Jan. 15 (tent.): "Arthur."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. Thru Jan. 14: "Cinderella." Beg. Jan. 15: "Boogens."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach at Coney Island Ave.** 743-4333. #1—Thru Jan. 14: "Graduation Day." Beg. Jan. 15: "Boogens." #2—"Taps." #3—Thru Jan. 14: "Ghost Story." Beg. Jan. 15: "Saturday the 14th." #4—Thru Jan. 14: "Preacher Man"; "Squeeze Play." Beg. Jan. 15: Russian Films.

211. **BROOKLYN HEIGHTS—BROOKLYN HEIGHTS—Henry at Orange.** 596-7070. #1—Thru Jan. 14: "Neighbors." Beg. Jan. 15: "Absence of Malice." #2—"Pennies From Heaven."

212. **CANARSIE—CANARSIE—E. 93rd at Ave. L.** 251-0700. #1—Thru Jan. 14: "The French Lieutenant's Woman." Beg. Jan. 15: "Boogens." #2—"Modern Problems." #3—"Raiders of the Lost Ark."

214. **DOWNTOWN BROOKLYN—DUFFIELD—Duffield at Fulton.** 855-3967. Thru Jan. 14: "Sharky's Machine." Beg. Jan. 15: "Boogens."

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton at Jay St.** 875-4024. #1—"Ragtime." #2—"Neighbors." #3—"Taps." #4—"Ghost Story."

216. **DOWNTOWN BROOKLYN—REGENT—1215 Fulton St.** 622-8143. Thru Jan. 14: "Graduation Day"; "Revenge of the Bushido Blade."

217. **FLATBUSH—ALBERMARLE—Albermarle at Flatbush.** 287-9300. Thru Jan. 14: "Fighting Mad"; "Snake Fist Fighter." Beg. Jan. 15: "Revenge of the Shogun Women."

219. **FLATBUSH—GRANADA—Church at Nostrand.** 462-7110. Thru Jan. 14: "Graduation Day."

220. **FLATBUSH—NOSTRAND—Nostrand at Kings Hwy.** 252-6112. Thru Jan. 14: "Beyond the Gate."

221. **FLATBUSH—RKO KENMORE—Church at Flatbush.** 284-5700. #1—Thru Jan. 14: "Snake Fist Fighter"; "Neighbors." Beg. Jan. 15: "Saturday the 14th." #2—"Sharky's Machine." #3—Thru Jan. 14: "Ghost Story." Beg. Jan. 15: "Boogens." #4—"Modern Problems."

222. **FLATBUSH—RUGBY—Utica at Church.** 346-7807. #1—Thru Jan. 14: "Raging Dragon"; "Golden Leopard." Beg. Jan. 15: "Boogens." #2—Thru Jan. 14: "Beyond the Gate"; "Kung Fu Hero." Beg. Jan. 15: "Revenge of the Shogun Women."

223. **FLATLANDS—BROOK—Flatlands at Flatbush.** 258-2034. "Taps."

224. **FLATLANDS—KINGS PLAZA NORTH—Upper Mall, Flatbush at Ave. U.** 253-1110. "Pennies From Heaven." **KINGS PLAZA SOUTH—**"Sharky's Machine."

226. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Ragtime." #2—"Neighbors."

228. **GREENPOINT—CHOPIN—Manhattan at Greenpoint.** 389-1100. Thru Jan. 14: "Arthur"; "Sphinx." Beg. Jan. 15: "Saturday the 14th."

231. **MIDWOOD—AVENUE U—Ave. U at E. 16th.** 336-1234. "Reds."

232. **MIDWOOD—COLLEGE—Flatbush at Ave. H.** 859-1384. "Reds."

233. **MIDWOOD—KENT—Coney Island Ave. at Ave. H.** 434-8422. "The French Lieutenant's Woman."

234. **MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Neighbors." #2—"Modern Problems." #3—"Sharky's Machine."

235. **MIDWOOD—MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Jan. 12: "Paternity."

236. **PARK SLOPE—PLAZA—Flatbush nr. Grand Army Plaza.** 636-0170. #1—Thru Jan. 14: "Modern Problems." Jan. 13: "The Tin Drum." #2—Thru Jan. 14: "Raiders of the Lost Ark."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle at Putnam.** 821-5993. #1—Thru Jan. 14: "Sharky's Machine." Beg. Jan. 15: "Boogens." #2—"Ghost Story." #3—Thru Jan. 14: "Neighbors." Beg. Jan. 15: "Absence of Malice."

238. **WILLIAMSBURG—COMMODORE—329 B'way.** 384-7259. Thru Jan. 14: "Graduation Day"; "Sudden Death."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Reds." #2—Thru Jan. 14: "Graduation Day."

301. **MARINER'S HARBOR—JERRY LEWIS—** 720-9300. Program unavailable.

302. **NEW DORP—FOX PLAZA—** 987-6800. #1—"Sharky's Machine." #2—"Taps."

303. **NEW DORP—HYLAN—** 351-6601. #1—Thru Jan. 14: "Neighbors." Beg. Jan. 15: "Absence of Malice." #2—Thru Jan. 14: "Modern Problems."

304. **NEW DORP—LANE—** 351-2110. Thru Jan. 14: "Cinderella."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Sharky's Machine." #2—Thru Jan. 14: "Ghost Story." Beg. Jan. 15 (tent.): "Boogens."

308. **NEW SPRINGVILLE—RICHMOND—** 761-3103. "Pennies From Heaven."

Queens

403. **ASTORIA—UA ASTORIA—Steinway St.** 545-9470. #1—"Modern Problems." #2—Thru Jan. 14: "Preacher Man"; "Squeeze Play." Beg. Jan. 15: "Boogens." #3—"Sharky's Machine." #4—Thru Jan. 14: "Neighbors." Beg. Jan. 15: "Absence of Malice."

404. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Sharky's Machine." #2—"Neighbors."

405. **BAYSIDE—BAYSIDE—Bell at 39th Ave.** 225-1110. #1—"Ghost Story." #2—Thru Jan. 14: "The French Lieutenant's Woman." Beg. Jan. 15: "Boogens." #3—Thru Jan. 14: "Buddy Buddy." Beg. Jan. 15: "Ticket to Heaven." #4—"Cinderella."

406. **CORONA—PLAZA—103-14 Roosevelt Ave.** 639-0012. Thru Jan. 12: "The Incredible Shrinking Woman"; "Saint Ives." Beg. Jan. 13: "Slaughter in San Francisco"; "The Unseen."

408. **ELMHURST—ELMWOOD—Queens Blvd. nr. 57th Ave.** 429-4770. #1—"Neighbors." #2—"Reds."

409. **FLUSHING—KEITHS—Northern at Main.** 353-4000. #1—"Reds." #2—"Taps." #3—Thru Jan. 14: "Modern Problems." Beg. Jan. 15: "Saturday the 14th."

411. **FLUSHING—PARSONS—Parsons at Union Tpke.** 591-8555. #1—"Ragtime." #2—Thru Jan. 14: "Neighbors." Beg. Jan. 15: "Absence of Malice."

412. FLUSHING—PROSPECT—Main St. at Kissena Blvd. 359-1050. #1—"Sharky's Machine." #2—Thru Jan. 14: "Beyond the Gate." #3—"Neighbors."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Ghost Story." #2—"Ragtime." #3—Thru Jan. 14: "Preacher Man"; "Squeeze Play." Beg. Jan. 15: "Boogens." #4—"Pennies From Heaven."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. "Atlantic City."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. "Raiders of the Lost Ark."

417. FOREST HILLS—CONTINENTAL—Austin at 71st Ave. 544-1020. #1—Thru Jan. 16: "Atlantic City." Opening Jan. 17: 1st Annual Israeli Film Festival. #2—"Modern Problems."

418. FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave. 261-7866. #1—"Taps." #2—"Pennies From Heaven."

419. FOREST HILLS—MIDWAY—Queens Blvd. at Continental. 261-8572. #1—"Sharky's Machine." #2—"Ghost Story." #3—Thru Jan. 14: "Preacher Man"; "Squeeze Play." Beg. Jan. 15: "Boogens." #4—"Cinderella."

421. FOREST HILLS—TRYLON—Queens Blvd. at 66th Ave. 459-8944. "Ragtime."

423. FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd. 454-6800. #1—"Pennies From Heaven." #2—"Reds."

424. GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St. 347-7777. "Modern Problems."

426. JACKSON HEIGHTS—BOULEVARD CINEMA—Northern Blvd. at 83rd St. 335-0170. #1—"Reds." #2—"Ragtime." #3—Thru Jan. 14: "Preacher Man."; "Squeeze Play."

429. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 779-2834. #1—"Cinderella." #2—"Ghost Story." #3—Thru Jan. 14: "Graduation Day." Beg. Jan. 15: "Boogens."

433. JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. Thru Jan. 14: "Time Bandits." Beg. Jan. 15: "Saturday the 14th."

436. KEW GARDENS HILLS—MAIN STREET PLAYHOUSE—At 72nd Dr. 268-3636. Thru Jan. 14: "Arthur"; "Simon." Beg. Jan. 15: "The French Lieutenant's Woman."

437. LITTLE NECK—LITTLE NECK—254-18 Northern Blvd. 225-2800. Program unavailable.

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St. 894-4183. Thru Jan. 14: "Raiders of the Lost Ark." Beg. Jan. 15: "Neighbors."

439. OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd. 848-1738. #1—"Sharky's Machine." #2—Thru Jan. 14: "Ghost Story." Beg. Jan. 15 (tent.): "Boogens."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Jan. 12: "Paternity"; "Nine to Five."

444. RICHMOND HILL—LEFFERTS—Liberty at 122nd St. 843-8240. Thru Jan. 14: "Beyond the Gate." Beg. Jan. 15: "Preacher Man"; "Saturday the 14th."

447. ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd. 945-4632. #1—Thru Jan. 14: "Raiders of the Lost Ark." Beg. Jan. 15: "Time Bandits." #2—Thru Jan. 14: "The French Lieutenant's Woman." Beg. Jan. 15: "Neighbors."

448. SUNNYSIDE—CENTER—Queens Blvd. at 43rd St. 784-3050. #1—Thru Jan. 14: "Neighbors." Beg. Jan. 15: "Absence of Malice." #2—Thru Jan. 14: "Beyond the Gate."

449. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. 767-2800. #1—"Ragtime." #2—"Arthur."

451. WOODHAVEN—HAVEN—80-16 Jamaica Ave. 296-2325. Thru Jan. 14: "Arthur."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Thru Jan. 14: "Arthur"; "Under the Rainbow."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—BALDWIN— 223-9230. "The French Lieutenant's Woman."

501. BALDWIN—GRAND AVENUE— 223-2323. "Raiders of the Lost Ark."

502. BELLEROSE—BELLEROSE— 775-1351. Thru Jan. 12 "So Fine."

503. BELLMORE—PLAYHOUSE— 785-5400. "Raiders of the Lost Ark."

504. BELLMORE—THE MOVIES— 785-3032. Thru Jan. 14: "Time Bandits." Beg. Jan. 15 (tent.): "Neighbors."

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. Thru Jan. 14: "Raiders of the Lost Ark." Beg. Jan. 15 (tent.): "Neighbors."

508. CEDARHURST—CENTRAL— 569-0105. #1—"Rollover." #2—"Neighbors." #3—"Taps."

511. EAST MEADOW—FLICK 1— 794-8008. "Raiders of the Lost Ark." **FLICK 2—** "Arthur."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Sharky's Machine." #2—"Modern Problems." #3—"Ghost Story." #4—Thru Jan. 14: "Pennies From Heaven." Beg. Jan. 15 (tent.): "Boogens."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Jan. 14: "Time Bandits." Beg. Jan. 15: "Neighbors." #2—Thru Jan. 14: "Atlantic City." Beg. Jan. 15: "Montenegro."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—FARMINGDALE— 249-0122. Thru Jan. 14: "Raiders of the Lost Ark." Beg. Jan. 15: "Only When I Laugh."

517. FLORAL PARK—FLORAL— 352-2280. "Reds."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—Thru Jan. 14: "Modern Problems." #2—Thru Jan. 14: "Cinderella."

519. GARDEN CITY—ROOSEVELT FIELD— 741-4007. #1—"Sharky's Machine." #2—"Reds."

521. GARDEN CITY PARK—PARK EAST— 741-8484. "Neighbors."

522. GREAT NECK—PLAYHOUSE— 482-0500. Tent.: "The French Lieutenant's Woman."

523. GREAT NECK—SQUIRE— 466-2020. "Taps."

526. HEWLETT—HEWLETT— 791-4000. Thru Jan. 14: "Arthur." Beg. Jan. 15: "Ticket to Heaven."

527. HICKSVILLE—HICKSVILLE— 931-0749. #1—Thru Jan. 14: "Preacher Man"; "Squeeze Play." Beg. Jan. 15: "Boogens." #2—Thru Jan. 14: "Cinderella." Beg. Jan. 15 (tent.): "Pennies From Heaven."

528. HICKSVILLE—TWIN NORTH— 433-2400. "Taps." **TWIN SOUTH—**"Ghost Story."

529. LAWRENCE—RKO— 371-0203. #1—"Beyond the Gate." #2—Thru Jan. 14: "Ragtime." Beg. Jan. 15: "Saturday the 14th." #3—"Reds."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru Jan. 14: "Arthur"; "Nine to Five." Beg. Jan. 15: "Time Bandits."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Absence of Malice." #2—"Neighbors." #3—"Reds." #4—"Ragtime."

532. LONG BEACH—LIDO— 432-0056. Thru Jan. 14: "Arthur." Beg. Jan. 15: "Neighbors."

533. LYNBROOK—LYNBROOK— 593-1033. #1—Thru Jan. 14: "Cinderella." Beg. Jan. 15: "Boogens." #2—Thru Jan. 14: "Buddy Buddy." Beg. Jan. 15 (tent.): "Montenegro." #3—"Ghost Story." #4—Thru Jan. 14: "Preacher Man"; "Squeeze Play." Beg. Jan. 15: "Cinderella."

534. LYNBROOK—STUDIO ONE— 599-5151. Thru Jan. 14: "Raiders of the Lost Ark." Beg. Jan. 15: "Neighbors."

535. MALVERNE—TWIN— 599-6966. #1—"Raiders of the Lost Ark." #2—"Arthur."

536. MANHASSET—CINEMA— 627-1300. "Chariots of Fire."

537. MANHASSET—MANHASSET— 627-7887. #1—"Pennies From Heaven." #2—"Ghost Story." #3—Tent.: "Atlantic City."

539. MASSAPEQUA—PEQUA— 799-6464. "Reds."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—"Taps." #2—"Pennies From Heaven." #3—Thru Jan. 14: "Cinderella." Beg. Jan. 15: "Boogens." #4—Thru Jan. 14: "Taps." Beg. Jan. 15: "Absence of Malice." #5—"Sharky's Machine." #6—"Neighbors." #7—Thru Jan. 14: "Preacher Man"; "Squeeze Play." Beg. Jan. 15 (tent.): "Cinderella."

542. MERRICK—GABLES— 546-0734. Thru Jan. 14: "Arthur." Beg. Jan. 15: "Neighbors."

543. MERRICK—MALL— 623-4424. Program unavailable.

544. MERRICK—MERRICK— 623-1522. Thru Jan. 14: "Neighbors." Beg. Jan. 15: "Absence of Malice."

545. NEW HYDE PARK—ALAN— 354-4338. "Pennies From Heaven."

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546. NEW HYDE PARK—HERRICKS— 747-0555. "Ragtime."

547. OCEANSIDE—OCEANSIDE— 536-7565. Thru Jan. 14: "Raiders of the Lost Ark."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. "Raiders of the Lost Ark."

549. OYSTER BAY—MOVIES— 922-0333. #1—"Raiders of the Lost Ark." #2—Thru Jan. 14: "Arthur." Beg. Jan. 15: "Neighbors."

550. PLAINVIEW—MORTON VILLAGE— 938-2323. Thru Jan. 12: "Paternity."

551. PLAINVIEW—OLD COUNTRY— 931-4242. #1—Thru Jan. 14: "Neighbors." #2—Thru Jan. 14: "Cinderella."

552. PLAINVIEW—PLAINVIEW— 935-6100. Thru Jan. 14: "Beyond the Gate."

553. PLAINVIEW—RKO— 931-1333. #1—Thru Jan. 14: "Rollover." Beg. Jan. 15: "Saturday the 14th." #2—"Modern Problems."

554. PORT WASHINGTON—SANDS POINT— 883-5074. "Raiders of the Lost Ark."

556. PORT WASHINGTON—MOVIES— 767-5600. #1—Thru Jan. 14: "Arthur." #2—Thru Jan. 14: "Cinderella." #3—Thru Jan. 14 "Rollover."

557. ROCKVILLE CENTRE—FANTASY— 764-8000. "Sharky's Machine."

558. ROCKVILLE CENTRE—RKO— 678-3121. #1—"Taps." #2—"Modern Problems."

559. ROSLYN—ROSLYN— 621-8488. #1—Thru Jan. 14: "Neighbors." Beg. Jan. 15 (tent.): "Absence of Malice." #2—"Modern Problems."

561. SYOSSET—SYOSSET— 921-5810. Tent.: "Whose Life Is It Anyway?"

562. SYOSSET—UA CINEMA 150— 364-0700. "Sharky's Machine."

566. VALLEY STREAM—GREEN ACRES— 561-2100. "Pennies From Heaven."

567. VALLEY STREAM—VALLEY STREAM— 825-8371. Thru Jan. 14: "Raiders of the Lost Ark."

568. VALLEY STREAM—SUNRISE— 825-5700. #1—"Neighbors." #2—"Sharky's Machine." #3—"Ragtime." #4—"Whose Life Is It Anyway?" #5—"Absence of Malice." #6—"Modern Problems." #7—"Reds." #8—"Rollover."

569. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Jan. 14: "The French Lieutenant's Woman." #2—"Modern Problems."

571. WANTAGH—WANTAGH— 781-6969. "Ghost Story."

573. WESTBURY—WESTBURY— 333-1911. #1—Thru Jan. 14: "Time Bandits." #2—Thru Jan. 14: "Raiders of the Lost Ark."

574. WESTBURY—DRIVE-IN— 334-3400. #1—Thru Jan. 14: "Sharky's Machine"; "Fort Apache, the Bronx." Beg. Jan. 15: "Boogens." #2—Tent.: "Preacher Man"; "Squeeze Play." #3—Thru Jan. 14: "Ghost Story"; "The Blues Brothers." Beg. Jan. 15: "Absence of Malice."

575. WOODMERE—FIVE TOWNS— 374-2223. Thru Jan. 14: "Graduation Day."

Suffolk County

600. AMITYVILLE—AMITYVILLE— 264-7789. #1—"Ragtime." #2—Thru Jan. 14: "Beyond the Gate."

601. BABYLON—BABYLON— 669-3399. "Ghost Story."

602. BABYLON—RKO— 669-0700. #1—"Neighbors." #2—"Taps."

603. BABYLON—SOUTH BAY— 587-7676. #1—"Reds." #2—Thru Jan. 14: "Buddy Buddy." #3—Thru Jan. 14: "Graduation Day." Beg. Jan. 15: "Boogens."

604. BAYSHORE—BAYSHORE— 665-0200. "Sharky's Machine."

605. BAYSHORE—CINEMA— 665-1722. "Pennies From Heaven."

606. BAYSHORE—ENCORE— 655-9834. Thru Jan. 14: "Time Bandits."

607. BAYSHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Modern Problems." #2—"Ragtime."

609. BRENTWOOD—BRENTWOOD— 273-3900. "Raiders of the Lost Ark."

613. CENTER MORICHES—CENTER— 878-2100. Thru Jan. 14: "Time Bandits."

616. COMMACK—MAYFAIR— 543-0707. "Ragtime."

617. COMMACK—RKO— 499-4545. #1—"Neighbors." #2—"Taps."

619. CORAM—CORAM— 698-7200. Thru Jan. 14: "Arthur." Beg. Jan. 15: "Neighbors."

621. CORAM—PINE— 698-6442. #1—"Cinderella." #2—Thru Jan. 14: "Buddy Buddy." Beg. Jan. 15: "Boogens."

622. DEER PARK—DEER PARK— 667-2440. Thru Jan. 14: "Neighbors." Beg. Jan. 15: "Absence of Malice."

623. EAST HAMPTON—CINEMAS— 324-0448. #1—Thru Jan. 14: "Neighbors." Beg. Jan. 15: "Absence of Malice." #2—Thru Jan. 14: "Ragtime." Beg. Jan. 15: "Boogens." #3—"Pennies From Heaven." #4—"Modern Problems." #5—Tent.: "Atlantic City."

626. EAST NORTHPORT—LARKFIELD— 261-0043. Tent.: "Atlantic City."

627. EAST SETAUKET—FOX— 473-2400. "Taps."

628. ELWOOD—ELWOOD— 499-7800. "Reds."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—"Modern Problems." #2—Thru Jan. 14: "Preacher Man"; "Squeeze Play." Beg. Jan. 15 (tent.): "Saturday the 14th."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. "Modern Problems."

633. HUNTINGTON—SHORE— 421-5200. #1—"Neighbors." #2—"Sharky's Machine." #3—"Taps."

634. HUNTINGTON—WHITMAN— 423-1300. "Modern Problems."

636. HUNTINGTON—YORK— 421-3911. "Pennies From Heaven."

637. ISLIP—ISLIP— 581-5200. #1—"Raiders of the Lost Ark." #2—"Arthur." #3—Thru Jan. 14: "The French Lieutenant's Woman." Beg. Jan. 15: "Neighbors."

638. LINDENHURST—LINDENHURST— 888-5400. "Raiders of the Lost Ark."

639. MATTITUCK—TWIN— 298-4405. #1—"Raiders of the Lost Ark." #2—Thru Jan. 14: "The French Lieutenant's Woman." Beg. Jan. 15: "Neighbors."

642. NESCONSET—SMITHTOWN INDOOR— 265-8118. Thru Jan. 14: "Sharky's Machine." Beg. Jan. 15 (tent.): "Boogens." **SMITHTOWN OUTDOOR—** Thru Jan. 14: "Preacher Man"; "Squeeze Play." Beg. Jan. 15 (tent.): "Sharky's Machine."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—Thru Jan. 14: "The French Lieutenant's Woman." #2—Thru Jan. 14: "Cinderella."

644. NORTHPORT—NORTHPORT— 261-8600. "Raiders of the Lost Ark."

645. OAKDALE—OAKDALE— 589-8118. Thru Jan. 14: "Time Bandits." Beg. Jan. 15: "Neighbors."

647. PATCHOGUE—PATCHOGUE— 475-0601. "Sharky's Machine."

648. PATCHOGUE—PLAZA— 475-5225. #1—"Neighbors." #2—Thru Jan. 14: "Ghost Story"; "Beyond the Gate."

650. PATCHOGUE—SUNRISE INDOOR— 363-7200. "Taps." **SUNRISE OUTDOOR—** Thru Jan. 14: "Preacher Man"; "Squeeze Play." Beg. Jan. 15 (tent.): "Saturday the 14th."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—"Reds." #2—Thru Jan. 14: "Cinderella." Beg. Jan. 15: "Boogens."

653. PORT JEFFERSON—MINI EAST— 928-6555. "Raiders of the Lost Ark." **CINEMA WEST—** "Modern Problems."

654. PORT JEFFERSON STATION—BROOKHAVEN— 473-1200. Thru Jan. 12: "Paternity."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Jan. 14: "Time Bandits."

657. SAG HARBOR—SAG HARBOR— 725-0010. Jan. 15-17: "Heartland."

658. SAYVILLE—SAYVILLE— 589-0232. #1—"Raiders of the Lost Ark." #2—"Arthur." #3—Thru Jan. 14: "The French Lieutenant's Woman." Beg. Jan. 15: "Neighbors."

661. SMITH HAVEN—MALL— 724-9550. "Pennies From Heaven."

662. SMITHTOWN—SMITHTOWN— 265-1551. "Ghost Story."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru Jan. 14: "Sharky's Machine." Beg. Jan. 15: "Ragtime." #2—Tent.: "Taps."

664. STONY BROOK—LOEWS— 751-2300. #1—"Neighbors." #2—"Ragtime." #2—"Reds."

666. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Jan. 14: "The French Lieutenant's Woman." Beg. Jan. 15: "Neighbors."

667. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru Jan. 14: "Ghost Story." Beg. Jan. 15: "Taps."

668. WEST ISLIP—TWIN— 669-2626. #1—Thru Jan. 14: "Raiders of the Lost Ark." Beg. Jan. 15: "Neighbors." #2—Thru Jan. 14: "Arthur." Beg. Jan. 15: "Time Bandits."

New York State

(Area Code 914)
Westchester County

700. BEDFORD—PLAYHOUSE— 234-7300. "Pennies From Heaven."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "Ragtime."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—Thru Jan. 14: "The French Lieutenant's Woman." Beg. Jan. 15: "Boogens." #2—"Cinderella." #3—Thru Jan. 14: "Rollover." Beg. Jan. 15: "The French Lieutenant's Woman."

704. GREENBURGH—CINEMA 100— 946-4680. #1—Thru Jan. 14: "Ghost Story." Beg. Jan. 15 (tent.): "Montenegro." #2—"Ragtime."

705. HARRISON—CINEMA— 835-2668. Thru Jan. 14: "Raiders of the Lost Ark." Beg. Jan. 15: "Neighbors."

706. HARTSDALE—CINEMA— 428-2200. #1—Thru Jan. 14: "Neighbors." #2—Thru Jan. 14: "Rollover." #3—"Reds." #4—"Sharky's Machine."

707. LARCHMONT—PLAYHOUSE— 834-3001. Thru Jan. 14: "Atlantic City." Beg. Jan. 15 (tent.): "Montenegro."

708. MAMARONECK—PLAYHOUSE— 698-2200. #1—"Modern Problems." #2—"Ghost Story." #3—Thru Jan. 14: "Preacher Man"; "Squeeze Play." Beg. Jan. 15: "Boogens." #4—Thru Jan. 14: "The French Lieutenant's Woman." Beg. Jan. 15 (tent.): "Atlantic City."

709. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—Thru Jan. 14: "Neighbors." Beg. Jan. 15: "Absence of Malice." #2—"Modern Problems."

711. MOUNT VERNON—PARKWAY— 664-3311. Thru Jan. 14 (tent.): "Time Bandits." Beg. Jan. 15 (tent.): "Neighbors."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"Ragtime." #2—"Neighbors."

713. NEW ROCHELLE—MALL— 636-8808. "Sharky's Machine."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"Reds." #2—"Ghost Story." #3—"Modern Problems." #4—"Taps." #5—Thru Jan. 14: "Graduation Day." Beg. Jan. 15: "Boogens."

716. NEW ROCHELLE—TOWN— 632-4000. Thru Jan. 14: "Pennies From Heaven." Beg. Jan. 15: "Stevie."

717. OSSINING—ARCADIAN— 941-5200. #1—Thru Jan. 14: "Sharky's Machine." #2—Thru Jan. 14: "Ghost Story."

718. PEEKSKILL—BEACH— 737-6262. #1—"Sharky's Machine." #2—Thru Jan. 14: "Ghost Story." Beg. Jan. 15: "Boogens." #3—Thru Jan. 14: "Pennies From Heaven." Beg. Jan. 15: "Preacher Man."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Reds." #2—Thru Jan. 14: "Neighbors." #3—"Taps."

720. PELHAM—PELHAM PICTURE HOUSE— 738-3160. Thru Jan. 14: "Raiders of the Lost Ark."

721. PLEASANTVILLE—ROME— 769-0720. "Ragtime."

722. RYE—RYE RIDGE— 939-8177. #1—"Reds." #2—Thru Jan. 14: "Cinderella." Beg. Jan. 15: "Boogens."

723. SCARSDALE—FINE ARTS— 723-6699. "Pennies From Heaven."

724. SCARSDALE—PLAZA— 725-0078. Thru Jan. 12: "Arthur." Beg. Jan. 13 (tent.): "True Confessions."

726. WHITE PLAINS—COLONY— 948-8828. Thru Jan. 14: "Beyond the Gate." Beg. Jan. 15: "Saturday the 14th."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—Thru Jan. 14: "Graduation Day." Beg. Jan. 15: "Boogens." #2—"Modern Problems."

728. WHITE PLAINS—UA CINEMA— 946-2820. Tent.: "Pennies From Heaven."

729. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Whose Life Is It Anyway?" #2—"Taps."

730. YONKERS—KENT— 237-3440. Thru Jan. 14: "Arthur"; "Under the Rainbow." Beg. Jan. 15: "Saturday the 14th."

732. YONKERS—MOVIELAND— 793-0002. #1—"Sharky's Machine." #2—"Reds." #3—"Ghost Story." #4—"Neighbors."

733. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—Thru Jan. 14: "Arthur." #2—Thru Jan. 14: "Cinderella."

Rockland County

742. NANUET—ROUTE 59— 623-3355. "Ghost Story."

743. NEW CITY—TOWN— 634-5100. #1—Thru Jan. 14: "Neighbors." Beg. Jan. 15: "Absence of Malice." #2—"Atlantic City."

744. NEW CITY—UA CINEMA 304— 634-8200. #1—"Modern Problems." #2—Thru Jan. 14: "Sharky's Machine." Beg. Jan. 15 (tent.): "Boogens."

745. NYACK—CINEMA EAST— 358-6631. "Taps."

747. ORANGEBURG—ORANGEBURG— 359-6030. "Modern Problems."

749. PEARL RIVER—CENTRAL— 735-2530. "Ragtime."

750. PEARL RIVER—PEARL RIVER— 735-6500. "The French Lieutenant's Woman."

752. SPRING VALLEY—CINEMA 45— 352-1445. Thru Jan. 14: "Arthur." Beg. Jan. 15: "Stevie."

753. STONY POINT—9 W CINEMA— 942-0303. Thru Jan. 14: "Arthur." Beg. Jan. 15 (tent.): "Only When I Laugh."

754. SUFFERN—LAFAYETTE— 357-6030. "Reds."

756. WEST HAVERSTRAW—PLAZA— 947-2220. "Cinderella."

Connecticut

(Area Code 203)
Fairfield County

770. BRIDGEPORT—BEVERLY— 368-0616. "Raiders of the Lost Ark."

772. BRIDGEPORT—HIGHWAY— 378-0014. #1—"Cinderella." #2—"Neighbors."

773. BRIDGEPORT—RKO MERRITT— 372-3013. #1—"Reds." #2—"Modern Problems."

774. DANBURY—FINE ARTS— 775-0070. #1—"Ghost Story." #2—"Taps."

775. DANBURY—TRANS-LUX CINE— 743-2200. #1—"Modern Problems." #2—"Neighbors." #3—"Ragtime."

776. DANBURY—TRANS-LUX CINEMA— 748-2923. #1—"Reds." #2—"Absence of Malice."

777. DANBURY—TRANS-LUX PALACE— 748-7496. #1—"Sharky's Machine." #2—"Fighting Mad." #3—"Beyond the Gate."

778. DARIEN—PLAYHOUSE— 655-0100. "Absence of Malice."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"Sharky's Machine." #2—"Pennies From Heaven."

780. FAIRFIELD—COUNTY— 334-1411. "Ghost Story."

781. GREENWICH—CINEMA— 869-6030. "Ghost Story."

782. GREENWICH—TRANS-LUX PLAZA— 869-4030. #1—"Absence of Malice." #2—"Taps." #3—"Ragtime."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "Ragtime."

784. NORWALK—CINEMA— 838-4504. #1—"Neighbors." #2—"Sharky's Machine."

785. NORWALK—NORWALK— 866-3010. "Ghost Story."

786. SOUTH NORWALK—SONO— 866-9202. Thru Jan. 12: "Cutter's Way." Jan. 13-15: "Paths of Glory"; "Lolita." Beg. Jan. 16: "From Mao to Mozart: Isaac Stern in China."

787. SPRINGDALE—STATE— 325-0250. Thru Jan. 14: "Raiders of the Lost Ark." Beg. Jan. 15: "Buddy Buddy."

788. STAMFORD—TRANS-LUX AVON— 324-9205. #1—"Sharky's Machine." #2—"Beyond the Gate."

789. STAMFORD—TRANS-LUX CINEMA— 324-3100. #1—"Modern Problems." #2—"Neighbors." #3—Thru Jan. 14: "Pennies From Heaven." Beg. Jan. 15: "Whose Life Is It Anyway?"

790. STAMFORD—TRANS-LUX RIDGEWAY— 323-5000. "Reds."

791. TRUMBULL—TRUMBULL— 374-0462. "Absence of Malice."

793. WESTPORT—FINE ARTS 1— 227-3324. "Ragtime." **FINE ARTS** 2—227-3324. "Taps." **FINE ARTS** 3—227-9619. "Absence of Malice." **FINE ARTS** 4—226-6666. "Modern Problems."

794. WESTPORT—POST— 227-0500. "Reds."

797. WILTON—CINEMA— 762-5678. "Cinderella."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—Thru Jan. 14: "Raiders of the Lost Ark." #2—Thru Jan. 14: "Cinderella." #3—Thru Jan. 14: "Modern Problems."

803. HARRISON—WARNER— 482-8550. #1—Thru Jan. 14: "Sharky's Machine." #2—Thru Jan. 14: "Beyond the Gate."

804. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—Thru Jan. 14: "Pennies From Heaven." #2—"Taps."

805. JERSEY CITY—LOEWS— 653-4600. #1—"Neighbors." #2—"Cinderella." #3—"Ragtime."

806. JERSEY CITY—STATE— 653-5200. #1—"Sharky's Machine." #2—Thru Jan. 14: "Preacher Man"; "Squeeze Play." Beg. Jan. 15: "Boogens." #3—"Ghost Story."

807. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Neighbors." #2—"Sharky's Machine." #3—"Ragtime." #4—"Reds."

808. UNION CITY—CINEMA— 865-5600. #1—Thru Jan. 14: "Prince of the City." Beg. Jan. 15: "Neighbors." #2—Thru Jan. 14: "Beyond the Gate." Beg. Jan. 15: "Fighting Mad."

810. WEST NEW YORK—MAYFAIR— 865-2010. Thru Jan. 14: "Arthur." Beg. Jan. 15: "Neighbors."

Essex County

811. BLOOMFIELD—CENTER— 748-7900. Thru Jan. 14: "Arthur."

812. BLOOMFIELD—RKO ROYAL— 748-3555. #1—Thru Jan. 14: "Ragtime." Beg. Jan. 15: "Saturday the 14th." #2—Thru Jan. 14: "Sharky's Machine." Beg. Jan. 15: "Boogens."

813. CEDAR GROVE—CINEMA 23— 239-1462. Tent.: "Cinderella."

814. EAST ORANGE—RKO HOLLYWOOD— 678-2262. Thru Jan. 14: "Time Bandits." Beg. Jan. 15: "Boogens."

815. IRVINGTON—CASTLE— 372-9324. Thru Jan. 14: "Graduation Day." Beg. Jan. 15: "Revenge of the Shogun Women."

816. IRVINGTON—SANFORD— 371-3998. Thru Jan. 14: "Beyond the Gate"; "Queen Boxer." Beg. Jan. 15: "Saturday the 14th."

817. LIVINGSTON—COLONY— 992-0800. Thru Jan. 14: "Arthur."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. Thru Jan. 14: "Arthur."

819. MILLBURN—RKO MILLBURN— 376-0800. #1—"Ghost Story." #2—"Pennies From Heaven."

821. MONTCLAIR—CLARIDGE— 746-5564. "Ghost Story."

822. MONTCLAIR—WELLMONT— 783-9500. Thru Jan. 14: "Rollover."

823. NEWARK—DRIVE-IN— 344-2800. Closed for season.

824. NEWARK—RKO BRANFORD— 623-5236. #1—Thru Jan. 14: "Sharky's Machine"; "Which Way Is Up?" Beg. Jan. 15: "Boogens." #2—Thru Jan. 14: "Beyond the Gate"; "They're Coming to Get You." Beg. Jan. 15: "Saturday the 14th." #3—"Preacher Man"; "Squeeze Play." #4—"Fighting Mad"; "Snake Fist Fighter."

825. NUTLEY—FRANKLIN— 667-1777. Thru Jan. 14: "Neighbors." Beg. Jan. 15: "Absence of Malice."

826. ORANGE—PALACE— 678-1044. Thru Jan. 14: "Beyond the Gate." Beg. Jan. 15: "Saturday the 14th."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. "Whose Life Is It Anyway?"

828. VERONA—VERONA— 239-0880. Thru Jan. 14: "The French Lieutenant's Woman." Beg. Jan. 15: "Boogens."

829. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Reds." #2—Thru Jan. 14: "Neighbors." #3—"Taps."

830. WEST CALDWELL—CINEMA WEST— 575-9085. "Modern Problems."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru Jan. 14: "The French Lieutenant's Woman."

841. CRANFORD—RKO CRANFORD— 276-9120. #1—"Modern Problems." #2—"Ragtime."

842. ELIZABETH—ELMORA— 352-3483. "Raiders of the Lost Ark."

846. LINDEN—TWIN— 925-9787. #1—"Ghost Story." #2—Thru Jan. 14: "Atlantic City." Beg. Jan. 15: "Boogens."

848. ROSELLE PARK—PARK— 245-0358. Thru Jan. 14: "Arthur." Beg. Jan. 15: "The French Lieutenant's Woman."

849. SUMMIT—STRAND— 273-3900. "Ragtime."

851. UNION—FIVE POINTS— 964-3466. "Rollover."

852. UNION—FOX— 964-8977. "Sharky's Machine."

853. UNION—LOST PICTURE SHOW— 964-4497. Thru Jan. 14: "Modern Problems." Beg. Jan. 15: "Ticket to Heaven."

854. UNION—UNION— 686-4373. #1—"Neighbors." #2—"Reds."

857. WESTFIELD—RIALTO— 232-1288. #1—Tent.: "Cinderella." #2—Tent.: "The French Lieutenant's Woman." #3—Thru Jan. 14: "Preacher Man"; "Squeeze Play." Beg. Jan. 15: "Boogens."

858. WESTFIELD—TWIN— 654-4720. #1—"Raiders of the Lost Ark." #2—Thru Jan. 14: "Ghost Story." Beg. Jan. 15: "Ticket to Heaven."

Bergen County

860. BERGENFIELD—PALACE— 385-1600. Thru Jan. 14: "Raiders of the Lost Ark." Beg. Jan. 15 (tent.): "Time Bandits."

861. CLOSTER—CLOSTER— 768-8800. Thru Jan. 14: "Arthur."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Neighbors." #2—"Ragtime." #3—"Buddy Buddy." #4—"Ghost Story."

863. EMERSON—TOWN— 261-1000. "Arthur."

864. FAIR LAWN—HYWAY— 796-1717. #1—Tent.: "The French Lieutenant's Woman." #2—Thru Jan. 14: "Preacher Man"; "Squeeze Play." Beg. Jan. 15: "Boogens."

867. FORT LEE—LINWOOD— 944-6900. #1—"Sharky's Machine." #2—Thru Jan. 14: "Pennies From Heaven." Beg. Jan. 15: "Boogens."

868. FORT LEE—SHARON— 224-3032. "Reds."

869. HACKENSACK—RKO ORITANI— 343-8844. #1—Thru Jan. 14: "Ghost Story"; "Beyond the Gate." Beg. Jan. 15: "Boogens." #2—"Cinderella." #3—Thru Jan. 14: "Modern Problems." Beg. Jan. 15: "Saturday the 14th."

870. OAKLAND—TWIN— 337-4478. #1—"Pennies From Heaven." #2—Thru Jan. 14: "Neighbors." Beg. Jan. 15: "Absence of Malice."

871. PARAMUS—BERGEN MALL— 845-4449. "Modern Problems."

872. PARAMUS—ROUTE 17— 843-3830. #1—"Whose Life Is It Anyway?" #2—"Sharky's Machine."

873. PARAMUS—CINEMA 35— 845-5070. "Ghost Story."

874. PARAMUS—DRIVE-IN— 368-1440. Program unavailable.

875. PARAMUS—ROUTE 4— 488-9444. #1—"Absence of Malice." #2—"Chariots of Fire." #3—"Ragtime." #4—"Taps." #5—"Neighbors." #6—"Pennies From Heaven." #7—"Reds."

877. RAMSEY—RAMSEY— 327-2142. "Raiders of the Lost Ark."

878. RIDGEFIELD PARK—RIALTO— 641-2115. Thru Jan. 14: "Arthur." Beg. Jan. 15: "Neighbors."

879. RIDGEWOOD—WARNER— 444-1234. #1—"Neighbors." #2—"Reds."

881. TEANECK—CEDAR LANE— 836-3430. "Raiders of the Lost Ark."

882. TENAFLY—BERGEN— 567-0004. Thru Jan. 14: "The French Lieutenant's Woman." Beg. Jan. 15: "Arthur."

884. WASHINGTON—CINEMA— 666-2221. Program unavailable.

885. WESTWOOD—PASCACK— 664-3200. "Raiders of the Lost Ark."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G: General Audiences. All ages admitted.
PG: Parental Guidance Suggested. Some material may not be suitable for children.
R: Restricted. Under 17 requires accompanying parent or adult guardian.
X: No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

ABSENCE OF MALICE—(1hr. 56m., '81) Entertaining but unconvincing melodrama about newspaper ethics, starring Sally Field as an ambitious young reporter whose good instincts have been corrupted by her hunger for a story and Paul Newman as the innocent man she victimizes. Here and there a serious issue arises, but the plot has been obviously contrived to produce this or that crisis, and one becomes disgusted with it. Paul Newman gives a glamorous, macho-loner-outsider performance, but Sally Field is ineffective—the script calls for her to do vile things, but she's also the heroine, so she tries to ingratiate herself with the audience using coy little tricks. The character never comes into focus. The strong supporting cast includes Bob Balaban as a ruthless federal attorney, Wilford Brimley as a Justice Department official, and Luther Adler as a wily old mafioso. Melinda Dillon, however, is lamentable—she's obviously been put there to commit suicide and her performance is a howl. Written by Kurt Luedtke, a former newspaperman. Dir. Sydney Pollack. PG. **74, 88, 100, 104, 105, 116, 211, 237, 303, 403, 411, 448, 531, 541, 544, 559, 568, 574, 622, 623, 709, 743, 776, 778, 782, 791, 793, 825, 870, 875**

★ **ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. Gordon has the proper confidence in his own good lines; he never forces the pace, and every gag, every joke, pays off. The best comedy of the year. PG. **20, 32, 76, 101, 105, 114, 207, 228, 436, 449, 451, 453, 511, 526, 530, 532, 535, 542, 549, 556, 619, 637, 658, 668, 724, 730, 733, 752, 753, 810, 811, 817, 818, 848, 861, 863, 878, 882**

ATLANTIC CITY—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Meanwhile the losers and dreamers who washed up on the shores of the *old* Atlantic City and were comfortable there are beginning to stir uneasily. There's Lou (Burt Lancaster), an elderly petty criminal; the sublime Grace (Kate Reid), an aging moll who hit the boardwalk in the forties for a Betty Grable look-alike contest and never left; and hustling selfish young Sally (Susan Sarandon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavalier in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. R. **58, 97, 414, 417, 513, 537, 623, 626, 707, 708, 743, 846**

BEAU PÈRE—(2hrs. 2m., '81) In French, Eng. subtitles. A brilliant, willful 14-year-old girl (Ariel Besse) seduces a 30-year-old man—her stepfather (Patrick Dewaere), a sheepish, second-rate jazz pianist. Bertrand Blier's melancholy erotic comedy is not as funny as his earlier triumph *Get Out Your Handkerchiefs*, but it has its moments. With her dark, dark eyes and downy skin, Ariel Besse ravishes the camera as well as Patrick Dewaere. Proudly, she announces herself as "a fourteen-year-old woman in perfect working order, all systems go," and the joke is that she really *is* a woman (too much woman for the poor pianist), with all the emotions as well as the "systems" in place. She invests her pursuit of Dewaere with such romantic fervor and drive that she rouses him from his stupor—at least for a while. At times Blier's pacing is too deliberate (as if he had set out to make a classic). Wonderful blues music by Philippe Sarde. With Nicole Garcia and Nathalie Baye. R. **92**

BLOOD WEDDING—(1hr. 10m., '81) In Spanish, Eng. subtitles. A dance-drama based on the play by Frederico Garcia Lorca. With choreographer Antonio Gades and his company. Dir. Carlos Saura. **16**

BODY HEAT—(1hr. 53m., '81) Lawrence Kasdan's debut as a director (he was the screenwriter for *The Empire Strikes Back* and *Raiders of the Lost Ark*) is a humid, self-conscious imitation of those deliriously paranoid forties pictures (*Double Indemnity, The Postman Always Rings Twice*, etc.) in which a sexually overpowering woman inflames a decent but weak man, turning him into a remorseless killer. Wearing a shapeless mustache and a permanently sheepish expression, an oddly recessive William Hurt is Ned Racine, a lazily incompetent Florida criminal lawyer who falls into a passionate affair with Mrs. Matty Walker (moaning Kathleen Turner) and plots to do away with her smarmy real-estate-operator husband (Richard Crenna). Kasdan's writing is synthetic—the exchanges between Racine and Matty sound like an 18-year old boy's version of the gamier Bogart-Bacall conversations in *The Big Sleep*. Kasdan lays on the smoldering-passion metaphors: Fires burn *in the night, the sun glares through windows, sweat* breaks out everywhere. Why strain so hard to emphasize atmospheric touches we should discover on our own? With Ted Danson and J.A. Preston. R. **32**

BUDDY BUDDY—(1hr. 36m., '81) Walter Matthau, a vicious Mafia hit man with a steel jaw and a mean Detroit snarl, is trying to kill someone from a hotel window, but Jack Lemmon, a wretch whose wife has left him, keeps interrupting him by trying to commit suicide next door. Matthau is funny, but Jack Lemmon, his face a woebegone rubber mask, has passed beyond, or beneath, the traditions of film acting in this country—he squats and stares like a road-company Kabuki player. The movie doesn't have much going for it apart from the basic farce situation. The long-time collaborators I.A.L. Diamond (writer) and Billy Wilder (writer-director) are still making jokes about such decade-old strawmen as slovenly hippies, sex clinics and women boasting of "cosmic orgasms." R. **14, 405, 533, 603, 621, 787, 862**

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good*. But it's too simple in its moral and dramatic ideas: Both men make it to the Olympics without serious impediment; even the anti-semitism directed at Abrahams is mild. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. **9, 58, 89, 536, 875**

★ **CUTTER'S WAY**—(1hr. 49m., '81) Jeff Bridges, tanned and sleek, is the lazily likable Santa Barbara gigolo, Richard Bone, and John Heard, short, with an eye patch and a wooden leg, is his friend, the bitter, mean-mouthed Vietnam vet, Alex Cutter. When Bone falls under suspicion of murder, Cutter goads him to take revenge against the wealthy man he and Bone suspect is the actual killer. Ivan Passer's film, (originally titled *Cutter and Bone*), with a fine screenplay by Jeffrey Alan Fiskin from the Richard Thornburg novel, is not a thriller, it's a study of friendship and honor and of a certain kind of California hip consciousness that has now come to grief in bitterness and paranoia. It's a fascinating and heart-wrenching movie. With Lisa Eichhorn as Mo, Cutter's wife, who loves both men. R. **11, 97, 786**

FOUR FRIENDS—(2hrs. 5m., '81) A pathetically amorphous mess. Danilo (Craig Wasson), a boy who has emigrated to America from Yugoslavia, looks for his identity as if it were something that could be found under a tree. Danilo and his friends David (Michael Huddleston) and Tom (Jim Metzler) are all in love with Georgia (Jodi Thelen), who is meant to be adorable but is actually the kind of insufferable show-off that any sane person would run from. When Tom gets her knocked up, Danilo, dazed and stricken, wanders through the sixties, which is presented as a phantasmagoria of irrational violence. The movie's tone shifts from pastoral simplicity to surreal violence to pastoral simplicity again, and not one scene rings true. Danilo has no self to relate to—he seems more like a punching bag than a man. Written by Steve Tesich. Dir. Arthur Penn. R. **52**

★ **FRENCH LIEUTENANT'S WOMAN, THE**—(2hrs. 4m., '81) Adapting John Fowles's best-seller, scenarist Harold Pinter has come up with a device *roughly analogous to Fowles's self-conscious asides:* he intercuts the darkly romantic Victorian period story, featuring Jeremy Irons as Charles Smithson the gentleman scientist and Meryl Streep as Sarah Woodruff the mysterious governess jilted by the French officer, with a banal modern tale in which Irons and Streep play the two actors who are having an affair while acting in the period story we have been watching. No doubt the movie was intended as a meditation on the interchangeability of actor and role, but what it seems like is a good period film interrupted with boring modern interludes; the fancy, complicated narrative doesn't pay off in intellectual excitement. Still, Karel Reisz stages the Victorian stuff (shot in Lyme Regis) with great authority, and Streep, in her orange hair, makes a betwitching though overly enigmatic Sarah. With Patience Collier as the bullying Mrs. Poulteney and Lynsey Baxter as Ernestina. Music by Carl Davis. R. **6, 32, 50, 72, 82, 94, 212, 233, 405, 436, 447, 500, 522, 569, 637, 639, 643, 658, 666, 702, 708, 750, 828, 840, 848, 857, 864, 882**

GALLIPOLI—(1hr. 50m., '81) A lyrical and anecdotal movie about two young Australians, Archy (Mark Lee) and Frank (Mel Gibson), both fleet-footed runners, who escape the boredom of barely settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. Like the American platoon movies of World War II, *Gallipoli* is devoted to the rituals of male comradeship—rivalries and partings and reconciliations. The theme is familiar—the needless slaughter of valiant youth—and the movie has a few too many typical incidents; indeed, it's a bit impersonal. The director, Peter Weir, doesn't have much dramatic sense, but visually the movie is very striking, right down to the remarkable last shot, a freeze-frame replica of Robert Capa's immortal photograph, from the Spanish civil war, of a soldier flinging out his arms and greeting death. PG. **57**

GHOST STORY—(1hr. 49m., '81) Alice Krige (*Kreejuh*), who vamped Ben Cross at dinner in *Chariots of Fire*, is the entrancingly full-bodied ghost who keeps scaring the daylights out of four elderly gents (Fred Astaire, John Houseman, Douglas Fairbanks Jr., Melvyn Douglas) who reside in a small Vermont town. After teasing us unconscionably, director John Irvin mounts a long and beautiful flashback in which we find out the ghastly thing the four men did fifty years earlier. The rest is conventional stuff: The ghost keeps popping out, and does everything but say "Boo!" R. **14, 41, 70, 83, 94, 102, 109, 119, 122, 202, 207, 210, 215, 221, 237, 307, 405, 413, 419, 429, 439, 512, 528, 533, 537, 571, 574, 601, 648, 662, 667, 704, 708, 714, 717, 718, 732, 742, 774, 780, 781, 785, 806, 819, 821, 846, 858, 862, 869, 873**

HEARTLAND—(1hr. 35m., '81) Depicting life in turn-of-the-century Wyoming. With Rip Torn, Conchata Ferrell, and Lilia Skala. Dir. Richard Pearce. PG. **657**

★ **MAN OF IRON**—*(2hrs. 20m., '81) Andrzej Wajda's* stirring new film solidifies the shadowy history of Polish dissent. Shot during the Gdansk workers' strike in the summer of 1980, it's about a state-radio reporter sent from Warsaw to smear the first man to strike. As the reporter interviews the worker's friends and family, we see flashbacks of his earlier life and the life of his father, the heroic worker-turned-dissenter who was the subject of Wajda's last film, *Man of Marble*. Using documentary footage, historical reconstruction, and fictional techniques, Wajda is trying to unite the generations and fuse the personal and the historical. The film is desperately ambitious, a little scrappy, but passionately felt. It will carry you along even if you can't get all the references. The upbeat inspirational stuff is set against a background of bitter farce—government bureaucrats, evasive and weak, scrambling in and out of hotel rooms, gorging themselves on vodka and caviar before their power crumbles. With Marian Opania, Krystyna Janda, and Jerzy Radziwilowicz. PG. **73**

MODERN PROBLEMS—(1hr. 32m., '81) The comic plight of an air traffic controller with telekinetic powers. With Chevy Chase, Patti D'Arbanville, Dabney Coleman and Mary Kay Place. Dir. Ken Shapiro. PG. **6, 36, 46, 78, 93, 109, 114, 116, 200, 212, 221, 234, 236, 303, 403, 409, 417, 424, 512, 518, 553, 558, 559, 568, 569, 607, 623, 629, 631, 634, 653, 708, 709, 714, 727, 744, 747, 773, 775, 789, 793, 800, 830, 841, 853, 869, 871**

MONTENEGRO—(1hr. 37m., '81) A drearily whimsical erotic tale about a pampered American lady (Susan Anspach), going crazy from too much money and not enough sex, who leaves her stolid Swedish-businessman-husband (Erland Josephson), and finds fulfillment among the coarse Yugoslavian émigrés who live and work in sexy squalor in a Stockholm distillery. The director, Dusan Makaveyev, has been making variations on this liberation theme his entire life. Everything in the movie feels stale, arbitrary, unconvincing. **55, 513, 533, 704, 707**

★ **MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. **89**

NEIGHBORS—(1hr. 30m., '81) John Belushi is rather touching as the placid suburbanite set upon by vile new neighbors, Dan Aykroyd and Cathy Moriarty, who insult his manhood, play tricks and propitiate and seduce, until the suburbanite is roused to violence. In every other way, the movie is appalling—a nightmare of tacky sets, yellowish lighting, atrocious music (by Bill Conti) and klutzy comedy. The Thomas Berger novel was adapted by Larry Gelbart, but perhaps only Harold Pinter could have done justice to its coolly sinister bad vibes. Dir. John Avildsen. R. **24, 33, 72, 80, 100, 101, 116, 117, 200, 211, 215, 221, 226, 234, 237, 303, 403, 404, 408, 411, 412, 438, 447, 448, 504, 507, 508, 513, 521, 531, 532, 541, 542, 544, 549, 551, 559, 568, 602, 617, 619, 622, 623, 633, 637, 639, 645, 648, 658, 664, 666, 668, 705, 706, 709, 711, 712, 719, 732, 743, 772, 775, 784, 789, 805, 807, 808, 810, 825, 829, 854, 862, 870, 875, 878, 879**

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, grunts and harrumphs and stumps about the set; he acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite*, arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. **61**

OPERA PRIMA—(1hr. 34m., '81) In Spanish, Eng. subtitles. A romantic comedy about a young, divorced father and his free-spirited, long-lost cousin. With Oscar Ladoire and Paula Molina. Dir. Fernando Trueba. **90**

OVER THE EDGE—(1hr. 35m., '79) Reviewed in this issue. PG. **62**

★ **PENNIES FROM HEAVEN**—(1hr. 52m., '81) A brilliant, ambitious Depression-era musical with a death's-head grin. Dennis Potter, the British television playwright, has recast the material, originally written for the BBC, in American terms, and it's become colder, harsher, crueler. Steve Martin is the traveling sheet-music salesman, in the Chicago of 1934, who leaves his frigid wife, Jessica Harper, and seduces the virgin schoolteacher, Bernadette Peters. As the characters open their mouths to sing, out come the voices of the popular singers of the period (Connie Boswell, Bing Crosby, et al). The numbers, produced in a variety of exuberant Hollywood musical styles, represent their dreams—what they can't express in real life—and when they end, the story continues on its squalid way. The movie splits our responses: The numbers, choreographed by Danny Daniels, make us high, the story brings us down. And finally the split becomes too wide. We can't believe that characters this squalid could have such lovely fantasies. In Gordon Willis's color cinematography, the colors are basic neon—red, green, blue against black—deepened into the richer hues of an Edward Hopper painting. Herbert Ross's direction is often leaden, but you can't overlook a movie with sequences of marvelous dancing by Vernal Bagneris and Christopher Walken (doing a muscular strip). R. **45, 117, 207, 211, 224, 308, 413, 418, 423, 512, 527, 537, 541, 545, 566, 605, 623, 636, 661, 700, 716, 718, 723, 728, 779, 789, 804, 819, 867, 870, 875**

★ **PIXOTE**—(2hrs. 7m., '81) In Portuguese, Eng. subtitles. A brilliant achievement from the Brazilian director Hector Babenco. Pixote (Fernando Ramos da Silva) is a little boy, perhaps 10, with a preternaturally aged face, a wanderer in the slums of Sao Paolo who is swept by the police into a brutal youth-detention center, where he witnesses rapes, beatings, and fraud—on the part of the guards as well as the kids—and he loses all the moral feelings and restraints that we still pray will accompany a boy into adulthood. Escaping to freedom, Pixote and his friends live by snatching purses and eventually by linking up with a prostitute for whom they become pimps and children. Pixote is not evil, but he cannot connect acts to consequences. He kills two men by accident, and retires into the bedroom to watch television with the prostitute. The film has a naturalistic, almost documentary surface, but there's nothing random or unformed about the flashes of humor, warmth, and anguish. Babenco is an artist fully in control of his terryifying subject. **16, 46, 89**

★ **PRINCE OF THE CITY**—(2hrs. 47m., '81) The culminating work of Sidney Lumet's career—an extraordinarily intense and complex view of a compromised man who nevertheless takes moral action. It's the early 1970s, and Danny Ciello (Treat Williams), a member of New York's narcotics squad, agrees to offer evidence about the corruption in his unit. Wired for sound, he ventures among crooked cops, lawyers, and bailbondsmen, taunting them recklessly with their fears that he might be setting them up. Later, the prosecutors he's working for force him to rat against his buddies, and he flails about in misery. Part of the reason he's so tormented is that he's far from clean himself. As Danny, Treat Williams gives a hyped-up, intensely physical performance, playing tricks with his voice and body. He can be actorish and even a bit hysterical, but he has quietly moving moments too. With the exception of Bob Balaban, miscast as a ruthless fed, the rest of the cast is superlative, and Lumet's direction, though crude and repetitive, produces one emotional high after another. You come out both exhausted and exhilarated. Written by Lumet and Jay Presson Allen, from the book by Robert Daley. R. **16, 808**

RAGTIME—(2hrs. 36m., '81) Milos Forman's clunky version of the irresistible E.L. Doctorow novel. Forman and his screenwriter, Michael Weller, have dropped out most of the historical personages (including Doctorow's two most vibrant re-creations, Emma Goldman and J.P. Morgan), and in place of Doctorow's swift interweaving of scenes, they've constructed the movie in large unwieldy chunks. In the large cast, Mandy Patinkin, as Tateh, the Russian Jewish silhouette artist who becomes a movie producer, is outstanding, and Elizabeth McGovern, as the ex-chorus girl Evelyn Nesbit, is a charming dumb bunny. As the members of Doctorow's archtypal Wasp family Forman must have cast the three slowest-talking actors in Hollywood—James Olson, Mary Steenburgen, and Brad Dourif. Their scenes together are a purgatory for the restless. Howard E. Rollins who plays Coalhouse Walker Jr., the black ragtime pianist who drifts into violent revolt, is attractive and dynamic, but he's been suckered into the trap of black "dignity"—he's an upright, exemplary figure in the Sidney Poitier style of fifteen years ago. James Cagney brings some juice to his lines as the police commissioner who confronts Coalhouse, but by then the movie is beyond salvation. Even the violent scenes of Coalhouse's revolt are academically staged and shot. PG. **23, 33, 60, 104, 113, 114, 206, 215, 226, 411, 413, 421, 426, 449, 529, 531, 546, 568, 600, 607, 616, 623, 663, 664, 701, 704, 712, 721, 749, 775, 782, 783, 793, 805, 807, 812, 841, 849, 862, 875**

★ **RAIDERS OF THE LOST ARK**—(1hr. 55m., '81) Occult and religious mumbo jumbo, buried temples, lots of Nazis running around the desert, and a grand prize—the Ark of the Covenant, in which the broken tablets of the Ten Commandments lie, conveying awesome power on whoever possesses them. These are the elements in Steven Spielberg's exhilirating new pop spectacle. Spielberg has made a pure-fun extravangaza that is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones; Karen Allen his bantering, spunky ex-girlfriend, a scientists's daughter with a sharp tongue and a taste for adventure. Spielberg makes things jump—the thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religioso stuff at the end, which feels out of place and cynical in a movie without a trace of religious feeling anywhere. From an idea by George Lucas (who produced); screenplay by Lawrence Kasdan. PG. **7, 35, 51, 97, 212, 236, 416, 438, 447, 501, 503, 507, 511, 516, 535, 547, 548, 549, 554, 567, 573, 609, 637, 638, 639, 644, 653, 658, 668, 705, 720, 770, 787, 800, 842, 858, 860, 877, 881, 885**

★ **REDS**—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World,* and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. **21, 31, 60, 112, 206, 231, 232, 300, 408, 409, 423, 426, 517, 519, 529, 531, 539, 568, 603, 628, 651, 664, 706, 714, 719, 722, 732, 754, 773, 776, 790, 794, 807, 829, 854, 868, 875, 879**

ROLLOVER—(1hr. 58m., '81) Preposterous story of international high-finance, Arabs, and sex. The elements are all out of a trashy novel, but the director, Alan Pakula, takes the whole thing far too seriously—he's out to make a financial-world *Apocalypse Now*. Kris Kristofferson, clean-shaven and wearing a tux, is dim as an ace banker; Jane Fonda, in her first glamour role in years, wears shiny evening gowns, a stunning, negotiating-with-the-Arabs desert dress, and her hair up high, revealing a neck stronger than Native Dancer's. With a shrewd performance by Hume Cronyn as a duplicitous banker. R. **24, 32, 48, 83, 93, 117, 508, 553, 556, 568, 702, 706, 822, 851**

SHARKY'S MACHINE—(2hrs. 2m., '81) Burt Reynolds moving in on Clint Eastwood's territory, and not very convincingly. He's Sharky, a tough Atlanta cop who becomes obsessed with an expensive hooker (Rachel Ward, who looks like a fleshier Jacqueline Bisset), and runs afoul of a foreign-scum underworld kingpin (Vittorio Gassman). Reynolds borrows from the *Dirty Harry* series, from kung-fu movies, from *Laura,* from *The French Connection,* from John Cassavetes, from *Kojak* and *Barney Miller* and a half-dozen other places. The different sequences of the movie don't flow together at all, but the sadistic violence certainly keeps you from falling asleep. People are run over, blasted with shotguns, harpooned, broken up with chains, and so on. With Brian Keith, Henry Silva, Bernie Casey, Charles Durning and Richard Libertini. Written by Gerald di Pego, from a novel by William Diehl. Dir. Reynolds. R. **22, 37, 70, 80, 93, 109, 112, 119, 202, 207, 214, 221, 224, 234, 237, 302, 307, 403, 404, 412, 419, 439, 512, 519, 541, 557, 562, 568, 574, 604, 633, 642, 647, 663, 706, 713, 717, 718, 732, 744, 777, 779, 784, 788, 803, 806, 807, 812, 824, 852, 867, 872**

STEVIE—(1hr. 42m., '81) Effective filmed version of Hugh Whitmore's play about Stevie Smith, the English poet who lived most of her adult life in a small suburban house with her devoted aunt. Mona Washbourne is so lovely as the aunt that you understand precisely how her volatile, neurotic niece could find a grounding for her disturbing art in commonplace things, in order, affection, small physical comforts. As Stevie, Glenda Jackson shows much greater range than she does in her commercial films, where she tends to fight the material and overdo the hardness. She's relaxed, and she recites Stevie's mordant poems beautifully, though the sight of an actress reciting in close-up is not easy to watch. Trevor Howard appears as "the man"—a somewhat awkward and pretentious narrator who talks about Stevie, recites her poems, and bickers with her in a memorable scene. Dir. Robert Enders. PG. **92, 716, 752**

TALES FROM THE VIENNA WOODS—(1hr. 37m., '81) An adaptation of Odon von Horvath's play which sets a love story in pre-WW2 Vienna against society's ignorance and fascism. Dir. Maximilian Schell. **62**

TAPS—(2hrs. 10m., '81) George C. Scott as the head of a military school, a man obsessed with honor; Tim Hutton as the cadet major—the chief boy—who learns Scott's lessons all too well. When the trustees of the school decide to close the place down, the boys, under Hutton's command, barricade themselves in, armed with machine-guns. Up to this point the movie seems like a fascist daydream. But then, when one of the boys is killed, the movie begins to "criticize" Scott's code of honor; no doubt the filmmakers think they've said something profound about the limits of the military mind. This schizoid movie has the solemnity of the truly demented—there isn't a joke, a hint of irony or playfulness, anywhere. Written by Darryl Ponicsan and Robert Kamen, from a novel by Devery Freeman. Dir. Harold Becker. PG. **24, 32, 54, 117, 202, 203, 210, 215, 223, 302, 409, 418, 508, 523, 528, 541, 558, 602, 617, 627, 633, 650, 663, 667, 714, 719, 729, 745, 774, 782, 793, 804, 829, 875**

★ **TAXI ZUM KLO**—(1hr. 32m., '81) In German, Eng. subtitles. The title means *Taxi to the John,* and the hero, Frank Ripploh, who both directed the film and starred in it, is a Berlin schoolteacher who spends his nights cruising the bars and men's rooms of the gay nightworld. With his narrow bearded face and hooked nose, Ripploh looks like a debauched Arabian prince. Berlin is his seraglio, a paradise of endless adventure and erotic discovery. The movie is a bouyant journal of good times, a record of acts, not ideas or sentiments. This happy man is beyond disgust. He accepts the body so thoroughly that a random encounter, a "serious" affair, defecating, and submitting to a medical examination are all on the same level of sensation. The movie is charming, except for the way Ripploh portrays women—as low, sloppy beasts. With Bernd Broderup as a monogamous type who wants Ripploh to stay home at night. **90**

TICKET TO HEAVEN—(1hr. 47m., '81) A young man from Toronto (Nick Mancuso) falls into the hands of religious cultists (based on the Moonies) and becomes a zombie. The scenes at an indoctrination farm in the California woods are frightening and funny, but the rest of the movie is limp and underdone, like a TV production. Dir. Ralph Thomas. PG. **61, 97, 405, 526, 853, 858**

TIME BANDITS—(1hr. 56m., '81) Structurally, this large-scale fantasy spectacle, written by Terry Gilliam and Michael Palin and directed by Gilliam (both veterans of the Monty Python troupe) resembles *The Wizard of Oz,* but dramatically and emotionally it's completely different. A group of antic dwarfs, helpers of the Supreme Being (Ralph Richardson), lead a little boy through time and space, visiting Napoleon (Ian Holm), Agamemnon (Sean Connery) and Robin Hood (John Cleese). Much of the imagery is extraordinarily imaginative, but the separate episodes are held together with library paste, and the picture never builds to anything. Some of the episodes are funny, but *Time Bandits* is a trial to sit through. PG. **16, 38, 104, 433, 447, 504, 513, 530, 573, 606, 613, 645, 655, 668, 711, 814, 860**

TRUE CONFESSIONS—(1hr. 50m., '81) Suggestive but muffled. Robert Duvall has a feral grin and a silent little laugh as Tommy Spellacy, an embittered Los Angeles police detective; Robert De Niro, as his brother, Monsignor Desmond Spellacy, a rising young power in the Catholic Church, looks opaque and withdrawn—his pallid flesh covers him like drapery. Yet the brothers are alike under the skin—both are corruptible and vaguely guilty about it. Alas, we never get the big scene between them that would bring the movie to life. John Gregory Dunne and Joan Didion have adapted Dunne's 1977 novel, a neo-Chandler exercise that mixes murder, church politics, and police procedure. The differing strands of the plot never quite come together, and the movie tries to get by on atmosphere—the souped up period slang and obscenities spoken by the police detectives; the high-power deals and favors that Des and cronies allude to. The entire movie seems to have been delivered out of the corner of someone's mouth. With Cyril Cusack as a ruthless cardinal, Burgess Meredith as a fervent old priest, and Rose Gregario as a hooker. Dir. Ulu Grosbard. R. **724**

WHOSE LIFE IS IT ANYWAY?—(1hr. 59m., '81) Mauled in an automobile accident, Ken Harrison (Richard Dreyfuss), a successful Boston sculptor, lies paralyzed from the neck down. He can't work or make love, and he wants to die, which appalls the hospital staff that has been laboring to keep him alive. Dreyfuss acts up a storm with his eyes, beard, and neck, but the performance is unpleasantly self-righteous. He seems less like a mature man facing death than a bright boy reveling in the opportunity to tell everyone off. John Badham, who directed this adaptation, by Reginald Rose and Brian Clark, of Clark's hit play, works as much movement and color into the hospital settings as he can. The movie is never dull, but the premise seems false: No one points out to the sculptor that in his situation the most courageous thing would be to live. With Christine Lahti, John Cassavetes. R. **71, 561, 568, 729, 789, 827, 872**

WOMAN NEXT DOOR, THE—(1hr. 48m., '81) In French, Eng. subtitles. Bernard (Gérard Depardieu) and Mathilde (Fanny Ardant), once passionately in love, have gone their separate ways and married sweet, dull mates. But when Mathilde and her husband move next door to Bernard and his wife in suburban Grenoble, the two begin their violent, messy affair once again. François Truffaut's new movie has his customary fluency and warmth, his attentiveness to the ways in which people of a small society connect with one another. What it doesn't have is a convincing representation of all-consuming passion. What draws these two together? What forces them to quarrel all the time? Hard to say—they seem like figures in a storyboard, moving this way and that because the plot requires them to. Theater actress Fanny Ardant, tall and gangly with glossy black hair and a ravenous mouth, has a raw, unfocused quality that could be mistaken for intensity. At least she's in the movie—Depardieu appears to be somewhere else. With Véronique Silver and Henri Garcin. R. **56**

Revivals

ALL ABOUT EVE—(2hrs. 13m., '50) Bette Davis has said that if she's remembered for only one movie she hopes it will be this one. It's a superb drama, witty and satiric, of the Broadway theater and its people. Joseph Mankiewicz won Oscars both for writing and directing it; George Sanders won one as best supporting actor. **95**

APARTMENT, THE—(2hrs. 5m., '60) Jack Lemmon lends his apartment to office superiors for their after-hours affairs. Fred MacMurray ditches Shirley MacLaine, she attempts suicide, Lemmon rescues her, and true love finds a way. It's a faintly cynical view of the business-romance world, but the Lemmon-MacLaine relationship shines through. A fine script and good performances from Edie Adams, Ray Walston and Kacj Kruschen. Dir. Billy Wilder. **39**

AWFUL TRUTH, THE—(1hr. 30m., '37) A smart, sophisticated screwball comedy—one of the best. With Irene Dunne, Cary Grant and Ralph Bellamy. Dir. Leo McCarey. **91**

BLACK STALLION, THE—(2hrs., '79) A lovely and deeply felt visual poem. Shipwrecked at sea, a young boy is saved by a magnificent black stallion and they become friends on a rocky, deserted island. This part is the best—the film gets more conventional after they are rescued. With Kelly Reno and Mickey Rooney. Dir. Carroll Ballard. **4**

BRIEF ENCOUNTER—(1hr. 26m., '46) Celia Johnson and Trevor Howard in the sublime tearjerker of the forties, a romance between a married man and woman—this is what is meant by "bittersweet." Written by Noel Coward. Dir. David Lean. **13**

BRINGING UP BABY—(1hr. 42m., '38) Poor Cary Grant. On the eve of his nice, quiet wedding his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and. . . See for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. **47**

CHILDREN OF PARADISE—(3hrs., '64) In French, Eng. subtitles. One of the greatest French films, and perhaps the most romantic ("If all the people who lived together loved each other," says Jean-Louis Barrault savagely, "the earth would shine like the sun"). Barrault is the soulful mime, Pierre Brasseur the earthy, extravagant actor, and Arletty the enigmatic, flower-like creature they both pursue in this story of love and crime among the members of a theatrical company in nineteenth-century Paris. Dir. Marcel Carné. The script is by the poet Jacques Prévert. **7**

CINDERELLA—(1hr. 15m., '50) Walt Disney's classic animated version of the popular fairy tale. **38, 44, 93, 97, 100, 103, 119, 204, 208, 304, 405, 419, 429, 518, 527, 533, 541, 551, 556, 621, 643, 651, 702, 722, 733, 756, 772, 797, 800, 805, 813, 857, 869**

HENRY V—(2hrs. 14m., '46) A magnificently produced, photographed, and acted version of the Shakespeare play, starring and directed by Laurence Olivier. With Renée Asherson, Leslie Banks and Harcourt Williams. **91**

HIROSHIMA, MON AMOUR—(1hr. 28m., '60) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eija Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline pretentious, with some passages of great lyrical intensity. **4**

JULIET OF THE SPIRITS—(2hrs. 28m., '65) In Italian, Eng. subtitles. Fellini in his decline. The late Gianni di Venanzo was a great cameraman, and could wrest beauty even from vulgarity, but this left-handed tribute by Fellini to the hangups of his wife, Giulietta Masina, is a disservice both to her and to the rest of us. With Giulietta Masina. **95**

LADY EVE, THE—(1hr. 37m., '41) A lighthearted Barbara Stanwyck, playing a professional cardsharp, tricks amiable millionaire Henry Fonda into forgetting his scruples long enough to fall in love with her. A very merry Preston Sturges comedy, with his usual point of view that the very rich are nuttier than you and me. **47**

LOLITA—(2hrs. 31m., '62) Much better than the reviews indicated at the time. In Stanley Kubrick's film (Nabokov did the screenplay himself), Lolita has been aged a couple of years (she's played by Sue Lyon), but the book's satiric savagery is intact. With classic performances by James Mason as the nymphet-inspired Humbert, Peter Sellers as his nemesis Quilty, and Shelley Winters as the unfortunate Charlotte Haze. It's Kubrick's last film before he became an institution. **786**

MILDRED PIERCE—(1hr. 50m., '45) A surprisingly tough-minded soap opera about mother love and sacrifice. Joan Crawford won an Oscar for her portrayal of the heroine who gets involved in a romantic triangle with her spiteful, spoiled daughter (Ann Blyth) and a handsome rotter (Zachary Scott). Dir. Michael Curtiz. **91**

NORTH BY NORTHWEST—(2hrs. 16m., '59) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as an innocent New York ad man mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. **10**

OCTOBER—(1928) Sergei Eisenstein's (silent) historical re-creation of the turning point of the Russian Revolution, covering the European war, the Kerensky regime, and the final ten days. One of the most outstanding films ever made. **4**

PARADINE CASE, THE—(2hrs. 12m., '48) A lavish, overlong, heavy drama of a British lawyer and a beautiful murder suspect, forgettably directed by Alfred Hitchcock. With Gregory Peck, Ann Todd, Valli, Charles Coburn, Charles Laughton and Ethel Barrymore. **10**

PATHS OF GLORY—(1hr. 30m., '57) A first-rate, harrowing military drama recounting an actual incident in World War I. An "impossible" attack on the Germans requires heroic soldiers to cover their general staff's mistake. With Kirk Douglas and Adolphe Menjou. Dir. Stanley Kubrick. **786**

PETRIFIED FOREST, THE—(1hr. 15m., '36) Humphrey Bogart's first great screen role was as Duke Mantee, the hardened criminal who holds the sincere, idealistic Leslie Howard, and the lonely, starry-eyed Bette Davis, among others, hostage at a desert gas station. Bogart had created the role in Robert Sherwood's play on Broadway the previous year, and after this smash movie version appeared, Bogart's career took off. Dir. Archie Mayo. **39**

ROOM AT THE TOP—(1hr. 45m., '59) The late Laurence Harvey and Simone Signoret in an unusually frank and serious love story about a young man from the provinces on the make and an older woman. From the John Braine novel. Dir. Jack Clayton. **13**

SUSPICION—(1hr. 39m., '41) Mousy Joan Fontaine can hardly believe that gorgeous, ebullient Cary Grant is in love with her. After they marry, disbelief turns to fear that he really loves her money, and wants to kill her so he can have it all. A maliciously entertaining Hitchcock film, even if Fontaine makes you wish Grant would strangle her and get it over with. **39**

SPELLBOUND—(1hr. 51m., '45) Gregory Peck and Ingrid Bergman are a bit too much wholesomeness at once, but this film offers plenty of fun and terror with its murder mystery solved through psychoanalysis. With Salvador Dali's famous loopy dream sequences. **39**

THRONE OF BLOOD—(1hr. 45m., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. **13**

WAITING FOR GODOT—('71) The Samuel Beckett play, with Bert Lahr and Burgess Meredith. Dir. Alan Schneider. **4**

ZABRISKIE POINT—(1hr. 52m., '70). A weird Michelangelo Antonioni film about America as a powder keg of moral decay and false values. A frustrated young rebel flees into the desert and there encounters his female counterpart. One wonders what it is all about. With Mark Frechette, Daria Halprin and Rod Taylor. **47**

THEATER

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Broadway

Previews and Openings

Monday, January 11

LITTLE ME—James Coco, Victor Garber, Mary Gordon Murray in a revised version of the musical by Neil Simon, Cy Coleman, and Carolyn Leigh (based on the Patrick Dennis novel). Play revolves around the life and times of Belle Poitrine; directed by Robert Drivas. Mon.-Thurs. at 8, Sat. at 2, $18-$30; Fri. & Sat. at 8, $20-$32.50; Wed. at 2, $13.50-$23.50. Previews now prior to a 1/21 opening. **Eugene O'Neill,** 239 W. 49th St. (246-0220). 2 hrs., 10 min. All major credit cards.

THE LITTLE PRINCE AND THE AVIATOR—Michael York stars in a musical adapted from the Antoine de Saint-Exupery fable by Hugh Wheeler; music by John Barry, and lyrics by Don Black; directed by Jerry Adler. Preview prices: Tues.-Thurs. at 8, Wed., Sat., & Sun. at 2, $15-$25; Fri. & Sat. at 8, $20-$30. After opening: Tues.-Thurs. at 8, Sat. & Sun. at 2, $17-$32; Fri. & Sat. at 8, $20-$35; Wed. at 2, $15-$27. Previews now prior to a 1/20 opening. **Alvin,** 250 W. 52nd (757-8646). 2 hrs., 10 min. All major credit cards.

MACBETH—Nicol Williamson stars in the Shakespeare tragedy with Laurie Kennedy; directed by Williamson. Previews now prior to a 1/28 opening; plays thru 4/4. Before opening all prices except Sat. p.m. $18; Sat. p.m. $21. After opening all exc. Sat. p.m. $21; Sat. p.m. $24. **Circle in the Square,** 1633 Broadway (581-0720). 2 hrs., 10 min. Major credit cards.

Friday, January 15

THE CURSE OF AN ACHING HEART—Faye Dunaway stars in William (*Hogan's Goat*) Alfred's play about a Brooklyn woman, looking back from the 20s through the 40s, who comes to decide that her life has a daily glory; directed by Gerald Gutierrez; with Audrey Neenan, Francine Beers, Colin Stinton, and Beverly May. Previews start 1/15 prior to a 1/25 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$26; Fri. & Sat. at 8, $23-$28.50; Wed. at 2, $16-$22. **Little Theater,** 240 W. 44th (221-6425). 2 hrs. Major credit cards.

SPECIAL OCCASIONS—Suzanne Pleshette and Richard Mulligan co-star in a two-character play, by Bernard (*Same Time, Next Year*) Slade, about two people during the ten years after their divorce who find they can't get along without each other; directed by Gene Saks. Previews begin 1/15 prior to a 2/7 opening. Mon.-Thurs. at 8, Sat. at 2, $21.50-$27.50; Fri. & Sat. at 8, $24-$30; Wed. at 2, $19-$25. **Music Box,** 239 W. 45th (246-4636). 2 hrs., 10 min. All major credit cards.

Now Playing

AIN'T MISBEHAVIN'—The delicious songs by Fats Waller and friends, suggestively lighted by Pat Collins, continue their joyous renaissance under Richard Maltby's canny and easeful staging, with Arthur Faria's fetching mini-choreography. The cast of five works together as nimbly and wickedly as five fingers in a sleight of hand. Mon.-Wed. at 8, Sat. at 2, Sun. at 3, $20-30; Fri. & Sat. at 8, $22.50-$35 Wed. at 3, $17.50-$27.50. **Belasco,** 111 W. 44th (354-4490). 2 hrs., 15 min. Major credit cards. ● ●

AMADEUS—John Wood, Peter Firth, and Amy Irving in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. Major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, $20-$32; Wed. at 2, $18-$27; Sat. at 8, $24-$35. Uris, 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

BARNUM—Mike Burstyn stars as Phineas T. Barnum in a musical with book by Mark Bramble, music by Cy Coleman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. The work moves along smoothly with charm, brilliance, and circusy surprises. Tues.-Thurs. at 8, $16-$29; Fri. $19-$32; Sat. at 8, $22-$35; Sat. at 2, Sun. at 3, $15-$28; Wed. at 2, $12-$24. **St. James,** 246 W. 44th (398-0280). 2 hrs., 15 min. Major credit cards. ● ●

THE BEST LITTLE WHOREHOUSE IN TEXAS—About the rise and fall of Texas's most famous bordello. A rousing fun-filled musical by Larry L. King, Peter Masterson, and Carol Hall, in which every variation on the brothel theme has been worked into the ground. With Anita Morris as the proprietress. Mon.-Thurs. at 8, Sat. at 2, $19-$25; Fri. at 8, $20-$27; Sat. at 8, $22-$29; Wed. at 2, $16.50-$21. **46th St. Theater,** 226 W. 46th (246-0246). 2 hrs., 40 mins. All major credit cards. ● ●

CHILDREN OF A LESSER GOD—Phyllis Frelich and Peter Evans star in Mark Medoff's touching play about a romance between a deaf woman and her non-handicapped lover. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $17-$25; Fri. & Sat. at 8, $19.50-$27.50; Wed. at 2, $15-$20. **Longacre,** 220 W. 48th (246-5639). 2 hrs., 40 mins. All major credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Thurs. at 8, $20-$30; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $15-$25; Sat. at 2, $20-$27.50. **Shubert,** 225 W. 44th (246-5990). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Revival of Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, Lizbeth Mackay, and Peter MacNicol; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $18.50-$25; Sat. at 8, $20-$27.50; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 15 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $20-$30; Fri. and Sat. at 8, $22.50-$35; Sat. at 2, Sun. at 3, $17.50-$30; Wed. at 2, $15-$27.50. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Earnest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Tues.-Fri. at 8, Sun. at 3, $11-$17; Sat. at 8, $12.50-$18.50; Wed. & Sat. at 2, $10-$16. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 15 mins. AE, CHGT. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining and beautifully performed musical, with a group of talented unknowns (who won't stay unknown for long). Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $17.50-$30. **Imperial,** 249 W. 45th (265-4311). 2 hrs., 10 min. Major credit cards.

THE DRESSER—Tom Courtenay, Paul Rogers, and Rachel Gurney in a play by Ronald Harwood (who was at one time a dresser for Donald Wolfit), set in an actor's dressing room and focusing on an old Shakespearean actor and his resourceful, gossipy dresser. Directed by Michael Elliott. Clever and articulate. Harwood is entertaining with both authentic and invented anecdotes. The play is eminently worth attending. The acting, directing, and the visual, aural, and lighting effects could not be improved upon. Mon.-Thurs. at 8, Sat. at 2, $18.50-$25; Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $16-$22.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 20 min. Major credit cards.

EVITA—Derin Altay is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With James Stein and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

FIFTH OF JULY—Joseph Bottoms and Loraine Newman star in Lanford Wilson's latest saga about the Talley family. With Kathy Bates, Tom McBride, Jonathan Hogan, and Amy Wright complete the cast. Wilson has a warmly persuasive way with both witty dialogue and riotous monotone. Directed by Marshall Mason. The good news is that the play can still delight even at a third viewing. Tues.-Sun. at 8, Sat. at 2, $17-$25; Fri. & Sat. at 8, $19.50-$27.50; Wed. at 2, Sun. at 3, $14.50-$22.50. **New Apollo,** 234 W. 43rd (921-8558). 2 hrs.,30 min.Major credit cards.●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

GROWNUPS—Jules Feiffer's amusing tale of infighting in a typical Jewish family; directed by John Madden. All the actors—Bob Dishy, Frances Sternhagen, Harold Gould, Cheryl Giannini, Kate McGregor-Stewart, Jennifer Dundas—are fine or better than fine, and John Madden's staging is flawless. Mon.-Thurs. at 8, Sat. at 2, $16-$27; Fri. & Sat. at 8, $17.50-$28.50; Wed. at 2, $15-$22.50. Lyceum, 149 W. 45th St. (582-3897). 2 hrs. credit cards.

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3, $20.50-$30; Fri. & Sat. at 8, $23.50-$35; thru 4/3. (On vacation thru 1/19.) **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min.

MASS APPEAL—Milo O'Shea and Michael O'Keefe co-star in Bill C. Davis's small, canny, marvelously compact play about a bibulous compromising priest who, despite his vows, enjoys wordly pleasures—good wines, a shiny Mercedes—and his confrontations with an impassioned, troubled young seminarian who holds conflicting ideas; directed shrewdly, and with eloquent terseness by Geraldine Fitzgerald. Mon.-Sat. at 8, $20-$27.50; Wed. & Sat. at 2, $15-$20. This little play seems actually more at home on Broadway. **Booth,** 222 W. 45th (246-5969). 2 hrs., 15 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., at 8, Wed. at 2, Sun. at 3, $16-$28; Fri. at 8, Sat. at 7 & 9:30, Sun. at 7; $18-$30. **Edison,** 240 W. 47th (757-7164). 2 hrs., 15 min. All major credit cards. ● ●

THE PIRATES OF PENZANCE—Treat Williams, George S. Irving, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

THE RUMANIAN WEDDING—Mary Soreanu stars during the Shalom Yiddish Musical Comedy Theater's fourth season on Broadway, as a girl bemused with the complications of making a suitable marriage. Wed. & Thurs. at 2, Wed. at 8, $8.50-$13.50; Sat. at 8:30, Sun. at 2 & 5:30, $10.50-$17.50; thru 1/17. (Produced with an English narration.) Town Hall, 123 W. 43rd (921-9447). 2 hrs., 20 min. All major credit cards.

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Terri Klausner, Hinton Battle, Gregg Burge, Mercedes Ellington, Priscilla Baskerville. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2hrs., 15 min. All major credit cards.

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. Major credit cards. ● ●

WALTZ OF THE STORK—Melvin Van Peebles stars in a comedy with music which he wrote and directed, revolving around the life and times of Edward Aloysius Younger. Story is termed a valentine to the Big Apple. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $19-$22.50; Fri. & Sat. at 8, $21-$24. **Century,** 235 W. 46th (354-6644). 2 hrs. Major credit cards.

THE WEST SIDE WALTZ—Katharine Hepburn stars with Dorothy Loudon in a new play by Ernest Thompson which takes place in a once luxurious Upper West Side apartment-hotel now populated by a host of eccentrics; directed by Noel Willman. With David Margulies, Regina Baff, and Don Howard. Mon.-Sat. at 8, $20-$30; Wed. at 2, $14-$23.50; Sat. at 2, $17.50-$27.50. **Ethel Barrymore Theater,** 243 W. 47th (246-0390). 2 hrs. All major credit cards.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs.,30 min. Major credit cards.

Off Broadway

THE CARETAKER—Revival of Harold Pinter's play, staged by Anthony Page, starring Philip Bosco, Anthony Heald, and Daniel Gerroll. Tues.-Sat. at 8; Wed., Sat., & Sun. at 2 $14.50-$16.50. **Stage One,** Roundabout, 333 W. 23rd (242-7800).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $15.50-$19.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

COTTON PATCH GOSPEL—Musical with songs by the late Harry Chapin, co-authored by Tom Key and Russell Treyz. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $9.95-$16.95. **Lambs Theater,** 130 W. 44th (997-1780).

ENTERTAINING MR. SLOANE—Revival of Joe Orton's first full-length play, starring Barbara Bryne, Brad Davis, Jerome Dempsey, and Gwyllum Evans. Bang-up direction by John Tillinger. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7:30; $14.95-$16.95. **Cherry Lane,** 38 Commerce St. (989-2020).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$14. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

FRANCIS—A musical based on the life of St. Francis of Assisi by Joseph Leonardo, Stephen Janowski, and Kenny Morris; directed by Frank Martin. Tues., Wed. & Fri., Sat. at 8, Wed. at 2:30, Sat. at 2, Sun. at 2 & 5; $15, $18. **St. Peter's Church,** Citicorp, 54th & Lexington (751-4140).

THE GOOD PARTS—Tony Roberts stars in Israel Horovitz's comedy which takes place over a three-week period in Greece where two friends have come to celebrate a birthday; directed by Barnet Kellman. With Stephen Strimpell, Robert DeFrank, Judy Graubart, Cecilia Hart, and Nancy Mette. **Astor Pl. Theater,** 434 Lafayette St. (254-4370).

INVITATION TO A MARCH—Revival of the Arthur Laurents comedy about lovers who defy convention; directed by Hillary Wyler. Thurs.-Sat. at 8, Sun. at 3; $6; thru 1/31. **Wonderhorse,** 83 E. 4th St. (533-5888).

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—A rock musical by Tim Rice and Andrew Lloyd Webber (who gave us *Evita*) based on the Old Testament; directed and choreographed by Tony Tanner. With Bill Hutton and Laurie Beechman. Tues.-Sat. at 8, Wed. & Sat. at 8, Sun. at 3; $19.50-$21. The best and most charming work by these talented two, these three, because we must include Tanner. And the cast is lovable from top to bottom. **Entermedia,** 2nd at 12th (475-4191).

KEY EXCHANGE—Priscilla Lopez, Mark Blum, and Ben Masters star in Kevin Wade's play about modern romance and urban manners; directed by Barnet Kellman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$16. **Orpheum,** 126 Second Ave. (260-8480).

MARCH OF THE FALSETTOS—William Finn's attractive mini-musical with new adventures of Marvin, the hero of *In Trousers.* Michael Rupert plays the title role, and there is extremely clever staging by director James Lapine. Tues.-Fri. at 8:30, Sat. at 7 & 10, Sun. at 3 & 7; $16-$18; thru 1/31. **Westside Arts,** 407 W. 43 (541-8394).

MISS JULIE—Strindberg's play, directed by Gene Feist, starring Giulia Pagano, Stephen Schnetzer, Geoff Pierson, and featuring Dillon Evans, John Michalsky, Janet Zarish, Elizabeth Owens, and Alma Cuervo. On a double bill with *Playing With Fire.* Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Theater Stage Two,** 307 W. 26th (242-7800).

OH, JOHNNY—Musical by Paul Streitz, Gary Cherpakov; directed by Alan Weeks, set in the South Pacific in the 1940s about an American pilot recruited for a secret mission. Tues.-Thurs. at 8, Sun. at 7:30; Fri. at 8, Sat. at 7 & 10, Sun. at 3; $10-$19.50. **Players Theater,** 115 MacDougal St. (254-5076).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Carol Woods, Peggy Alston, and Frozine Jo Thomas, with music onstage by the New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions, and the show exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

SECRET LIVES OF THE SEXISTS—A farce of modern life, starred in, written, and directed by Charles Ludlam. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $6-$10. **Ridiculous Theatrical Co.,** One Sheridan Square (255-9094).

TOMFOOLERY—A musical intravanganza (which is the opposite of an extravaganza) with music and lyrics by Tom Lehrer, directed by Gary Pearle and Mary Kyte, adapted by Cameron Mackintosh and Robin Ray, starring Donald Corren, MacIntyre Dixon, Joy Franz, and Jonathan Hadary. It ran a year in London's West End. $14.95-$18.95. **Top of the Gate,** Bleecker St. & Thompson (473-7270).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Women and Children First,* all by and with Harvey Fierstein and starring Joel Crothers. Wed.-Mon. at 7:30; $15-$17.50; from 1/15. A very amusing as well as moving trio of plays about the homosexual world. **Actors Playhouse,** 100 7th Ave So. (691-6226).

TWELVE DREAMS—James Lapine's play, inspired by an obscure case history of Carl Jung's about a 10-year-old girl who has had a series of dreams and the search to interpret their meaning. Balefully mesmerizing fascination here, also extraordinary cleverness. With Stefan Schnabel and Carole Shelley. Tues.-Thurs. & Sun. at 8, Sat. at 3, $6; Fri. & Sat. at 8, Sun. at 3, $7. **Public Theater,** Martinson Hall, 425 Lafayette St. (598-7150).

Theater Companies

CIRCLE REPERTORY—*Confluence,* three one-act plays by John Bishop, Beth Henley, and Lanford Wilson; directed by Rodney Marriott. Thru 2/27. **Circle Rep,** 99 Seventh Ave. So. (924-7100).

CSC REPERTORY—Karen Sunde and Robert Stattel in Chekhov's *Cherry Orchard,* directed by Christopher Martin. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7 $10-$12; appearing in repertory with Ibsen's *Peer Gynt,* I & II. **CSC,** 136 E. 13th St. (677-4210).

JEAN COCTEAU REPERTORY—Tennessee Williams's *Something Cloudy, Something Clear,* a memory play set in the summer of 1940 on a beach near Provincetown. Also *The Two Noble Kinsmen,* by Shakespeare and Fletcher. Phone for sched. **Theater,** 330 Bowery (677-0060).

EQUITY LIBRARY—*Street Scene,* revival of Elmer Rice's dramatic musical, based on his play of the same name, with music by Kurt Weill and lyrics by Langston Hughes; directed by Robert Brink. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 1/31. **Theater,** 310 Riverside Drive (663-2028).

MANHATTAN THEATER CLUB—Downstage Theater: British playwright Howard Barker's *No End of Blame,* about a political cartoonist (Michael Cristofer); directed by Walton Jones. There's a good deal of bitter wisdom here and effective satire. The play provides ample food for thought. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16, $18; thru 1/24. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interest, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $9-$14. Thru 2/14. **Theater Four,** 424 W. 55th (246-8545).

OPEN SPACE THEATER—Henrik Ibsen's last play, *When We Dead Awaken,* starring Kim Hunter and Anne Twomey, with Tom Klunis, Nicholas Wyman, and Ken Costigan; directed by Stephen Zuckerman. Thurs.-Sat. at 8, Sun. at 3; $6. **Theater,** 133 Second Ave. (254-8630).

PLAYWRIGHTS HORIZONS—Two one-act comedies by Christopher Durang: *The Actor's Nightmare* and *Sister Mary Ignatius Explains It All For You;* directed by Jerry Zaks. (Call for days and prices). **Theater,** 416 W. 42nd (279-4200).

STONEWALL REPERTORY—A company devoted to the works of gay playwrights. Loretta Lotman's *Thanksgiving,* drama dealing with the return of a lesbian daughter to her family after an absence of several years; directed by Rene Savitt. Fri. at 8, Sat. at 7, Sun. at 6:30; $5, $6; 1/15-2/21. **Courtyard Playhouse,** 39 Grove St. (741-0307).

THE TROUPE—Henrik Ibsen's *Ghosts.* Thurs.-Sat. at 8, Sun. at 3; $4; thru 1/17; Upstairs. Arthur Pinero's *The Second Mrs. Tanqueray.* Thurs.-Sat. at 8, Sun. at 3; $4; thru 1/17; Downstairs. **Theater,** 335 W. 39th (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead.

AGATHA CHRISTIE AND THE CURSE OF TUTANKHAMUN—All about Agatha and her short disappearance in this mystery play by Fred Fondren. Fri. & Sat. at 8, Sun. at 2; thru 1/31. **National Arts Theater,** 30 Bond St. (674-9710)

ALL EXCEPT GOODBYE—James Jennings's drama concerning a father and two sons in the aftermath of the mother's death; directed by John Wolf, Sam Gray plays the father. Wed.-Sat. at 8; $4; thru 1/30. **American Theater,** 314 W. 54th (581-3044).

THE BREAKERS—Herb Liebman's drama about patricide, wife-swapping, and betrayal; directed by Vincent Gugleotti; with Kevin O'Connor, Lynne Lipton, and Tom Noonan. Wed.-Sun. at 8; Sun. mat. at 3; $4; 1/13-30. **Sargent Theater,** 314 W. 54th (581-3044).

THE COTTON WEB—Michael Champane's drama of women's lives, dreams, and hopes in industrial New England. Thurs.-Sat. at 8, Sun. at 3 & 8; 1/14-2/7. **New Vic,** 219 Second Ave. (674-9414).

A DOLL'S HOUSE—Henrik Ibsen's drama about the budding struggle for women's rights. Thurs. & Fri. at 8, Sat. & Sun. at 2 & 7; $6; thru 1/24. **Off Center Theater,** 436 W. 18th (929-8299).

DOUBLE BILL—Eugene O'Neill's *The Moon of the Caribbees* and *Hughie,* directed by Rob Mulholland. 1/26-28 at 8:30; 1/29, 30 at 8; $2-$4. **Studio Theater,** 32 Washington Pl. (598-3067).

THEATER

DOUBLE BILL—Lanford Wilson's *Ludlow Fair* and Terrence Rattigan's *All On Her Own*. With Alicia Springer, Jo Damiano, and Marina Cross. Wed.-Fri. at 8; $3; 1/13-22. **No Smoking Playhouse,** 354 W. 45th (831-1198).

DREAMS DEFERRED—Laurence Holder's play, directed by Allie Woods, about black migration from the south and its impact on seven recent arrivals to Harlem. Thru 1/24. **Henry St. Settlement,** 466 Grand St. (598-0400).

DUSTOFF—Bruce King's drama about the life of eight Vietnam-era soldiers, set in a medical evacuation unit; directed by Jan Bowes. Wed.-Sat. at 8; $4; 1/13-2/6. **Westside Mainstage,** 424 W. 49th (581-6470).

ELECTRA-CUTION—Or *You're Under Orestes,* by Erin Martin and Davidson Lloyd, an antic, Attic comedy with music; directed by James Milton. Wed.-Sat. at 8, Sun. at 3; $6; 1/13-17. **La Mama E.T.C.,** 74A E. 4th St. (475-7710).

FASHION—A musical comedy, by Anna Cora Mowatt, devised by Curtis Canfield, directed by Rose Lynch. Fri. & Sat. at 7:30, Sun. at 4; $5. **Nameless Theater,** 125 W. 22nd (242-9768).

GHOSTS—Henrik Ibsen's drama; directed by Martin Nordal. Fri. & Sat. at 8, Sun. at 3; $5; Thru 1/24. **Mercer St. Theater,** 19 Mercer (243-6865).

HOOFERS—Virginia Seidel & Tod Miller star in a musical about a dance team resembling the Astaires, by Cliff Dowell and Eduardo Angulo. Thurs.-Sat. at 8, Sun. at 3; $4; from 1/14. **Wooden O,** 335 W. 38th (736-5720).

LADY WINDERMERE'S FAN—Oscar Wilde's play, directed by Andres Castro. Thurs.-Sat. at 8; $5; thru 3/27. **West Side Repertory Theater,** 252 W. 81st (666-3521).

LULLABY & GOODNIGHT—Elizabeth Swados's musical stars Betty Buckley and Larry Marshall and is said to be about pimps and whores. From 1/12. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

MULATTO—Langston Hughes's tragedy about the Deep South in the 1930s, with the black population migrating to northern cities in search of work; directed by Samuel Barton. Mon.-Sun. at 8; $4; 1/11-2/14. **Amistad World Theater,** 754 Ninth Ave. (586-1260).

THE NITTY GRITTY—Or *Getting Hitched in Brooklyn Heights.* Raymond Banacki's comedy, directed by Michael Pritchard. Thurs. & Fri. at 8, Sat. at 10, Sun. at 9; $5, $6; thru 1/31. **Courtyard Playhouse,** 39 Grove St. (741-0307).

PASS WITH CARE—Shelby Brammer's play about a young woman's life in the fast lanes of the Lone Star state. Wed.-Fri. at 8, Sat. at 8 & 10:30; Sun. at 3; 1/13-24; $6. **Tyson Studio,** 1026 Sixth Ave. (354-8471).

PINES '79—Terry Miller's play about five men spending a summer together directed by Richard Northcutt. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; $6. A Glines production. **Shandol Theatre,** 137 W. 22nd (869-3981).

THE PRICE—Revival of Arthur Miller's play, starring Joseph Buloff and Joan Copeland, directed by Dan Held; about two long-estranged brothers separated by greed and false expectations. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $8; 1/16-2/14. **92nd St. Y,** 92nd at Lex. (427-6000).

PUMP BOYS AND DINETTES—Musical entertainment by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Tues.-Sun. at 8, late shows Fri. & Sat. at 11; $11.50-$15.50. **Colonnades Theater,** 428 Lafayette St. (673-2222).

SHOP—H. Leivick's drama dealing with the lives of Jewish immigrants who worked in the garment industry's sweat shops. Sat. at 8, Sun. at 1 & 4:30; $6-$10. **Folksbiene Playhouse,** 123 E. 55th (755-2231).

SNUFF FLICK—John Fiero's cheerful farce about a dead actor (!); directed by Cece Critchley. Mon.-Fri. at 12:15; free to senior citizens (bring your lunch); $2 otherwise; thru 1/15. **Quaigh Theater,** 108 W. 43rd (221-9088).

TWELFTH NIGHT—Shakespeare's work, directed by Harris Laskawy, with Janet Maylie, James Maxwell, William Preston, Patrick Husted, Lizaette Smith, Ken Stirbl, Richard Vernon, and Harvey Wilson. Thurs.-Sat. at 8, Sun. at 2; $6; 1/14-2/14. **Alvina Krause Theater,** 306 W. 38th (564-3293).

ZASTROZZI—George Walker's melodrama set in Italy in 1893, about a battle between two opposing forces, one good, one evil. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$14. **Public Theater/Other Stage,** 425 Lafayette St (598-7150).

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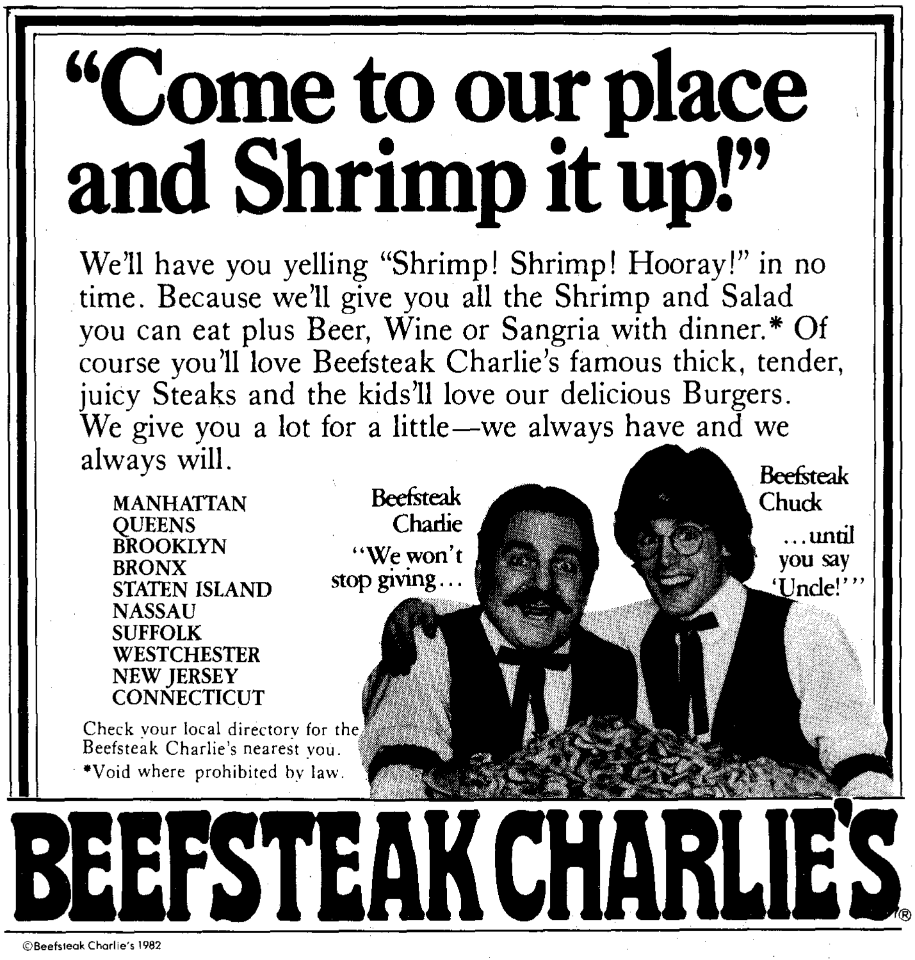
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Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (580-9830). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, January 11

ST. LUKE'S CHAMBER ENSEMBLE, Michael Feldman conductor. "Festival of Winds," with violinist Naoko Tanaka, cellist Marcy Rosen. Mozart's Serenade No. 12 in c, K. 388; Ibert's Concerto for Cello and Wind Orchestra; Weill's Concerto for Violin and Winds, Op. 12; Gounod's *Petite Symphonie* in B flat. Merkin Concert Hall at 8. $6.50.

PARI ZANGANEH, *soprano.* Lieder and arias by Schubert, Haydn, Verdi, Orff, Gershwin, et al. Alice Tully Hall at 8:30. $12-$15.

DIANA MCINTOSH, composer-pianist/**DVORA MARCUSE,** recorder player/**PATRICIA SPENCER,** flutist/**EMILY FERGUSON,** oboist/**ROBERT WAGNER,** *bassoonist. Works of Fukushima,* Papineau-Couture, McIntosh, et al. Carnegie Recital Hall at 8. $5.

I AMICI—Chamber music by Schubert, Mozart, Enesco. Symphony Space (580-9599) at 8. $3 contribution.

RUTH BORMAN, *soprano*/**BRUCE NESWICK,** pianist. Berg's *Seven Early Songs,* songs by Schubert. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

QUEENS COLLEGE VOCAL ENSEMBLE/COLLEGIUM MUSICUM, Paul Maynard conductor. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

MATITIAHU BRAUN, violinist. Lincoln Center Library at 4. Free.

Tuesday, January 12

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Isaac Stern. Brahms's *Haydn Variations;* Prokofiev's Violin Concertos Nos. 1 and 2; Hindemith's Concert Music for Strings and Brass. Avery Fisher Hall at 7:30. $6-$20.

BRANKO KRSMANOVICH CHORUS, from Yugoslavia; Darinka Matich-Marovich conductor. Carnegie Hall at 8. $3-$10.

CHANTAL JUILLET, violinist, with pianist Francesco Renno. Works of Tartini, Beethoven, Ravel, Bartók, Sarasate, et al. 92nd St. Y at 8. $4-$7.

CRAIG SHEPPARD, pianist. Works of Haydn, Schumann, Scriabin, Liszt, *Feuchtwanger (premiere).* Merkin Concert Hall at 8. $6.

ALLEGRI STRING QUARTET—Works of Haydn, Berg, Schubert. Merkin Concert Hall at 2. $4.50.

SYLVIA ZAREMBA, pianist. Works of C.P.E. Bach, Chopin, Debussy, Glinka-Balakirev, Liszt. Alice Tully Hall at 8. $5-$10.

GENE MARIE CALLAHAN, soprano/**GERALD MORTON,** pianist. Arias and songs by Wagner, Debussy, Massenet, Strauss. Trinity Church, Broadway at Wall St., at 12:45. Free.

MUSIC LIVE—Original rock, soul, salsa, jazz. Truck and Warehouse Theater, 79 E. 4th St. (254-4060), at 8. $3.

LEA MEGAR, pianist. Student recital, at Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

PREMIERE ENSEMBLE—Works of Ness, Mozart, J.C. Bach, Wagner. Church of St. Paul and St. Andrew, West End Ave. and 86th St. (690-5204), at 8.

HOUSING AUTHORITY CHAMBER ENSEMBLE—Benefit concert. Carnegie Recital Hall at 8. Works of Vivaldi, Scarlatti, Respighi, Schubert. $15, $25.

KATHLEEN ASHLEY, pianist. Lincoln Center Library at 4. Free.

Wednesday, January 13

MUSIC TODAY, Gerard Schwarz conductor. McKinley's *Paintings No. 4;* Weber's Concert Arias after Solomon; Stravinsky's *L'Histoire du Soldat* (with narrator Lillo Way); Levi's *Spring Sestina* (world premiere). Merkin Concert Hall at 8. $7.

BOSTON SYMPHONY ORCHESTRA, Colin Davis conductor; violinist Gyorgy Pauk; violist Nobuko Imai; cellist Ralph Kirshbaum. Mozart's "March" from *La Clemenza di Tito;* Tippett's Concerto for Violin, Viola, Cello; Debussy's "Clouds" and "Festivals" Nocturnes, and *La Mer.* Carnegie Hall at 8. $8.50-$20.

ZITTA FINKELSTEIN, pianist. Works of Bartók, Schumann, Haydn. 92nd St. Y at 8. $6-$8.50. Preconcert recital at 7:15; Israeli music.

PHILIP THOMSON, pianist. Carnegie Recital Hall at 8:30.

L'AMOR VIEN DAL DESTINO—See "Opera."

COLLEGIUM MUSICUM, Russell Oberlin director. Hunter College, Park Ave. and 69th St. (570-5736), at 2. Free.

ST. THOMAS CHOIR—Music by Ned Rorem. St. Thomas Church, Fifth Ave. and 53rd St., at 12:10 p.m. Free.

JOY IN SINGING, conducted by Winifred Cecil. Lincoln Center Library at 5:30. Free.

MANNES GUITAR ENSEMBLE, Terry Champlin director. Mannes College of Music, 157 E. 74th St. (737-0700), at 8:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

Thursday, January 14

NEW YORK PHILHARMONIC, Zubin Mehta conductor; mezzo-soprano Frederica von Stade, cellist Lorne Munroe. Mozart's Symphony No. 25; Walker's Cello Concerto (world premiere); Mozart's concert aria "Ch'io mi scordi di te?"; Mahler's *Songs of a Wayfarer.* Avery Fisher Hall at 8. $6-$20. Note: an open rehearsal of this program, 9:45 a.m., 1/14; $3.

WAVERLY CONSORT, Michael Jaffee director. "The Age of Chivalry," music of the Medieval world. Alice Tully Hall at 8. $9.50.

BOSTON SYMPHONY ORCHESTRA—See 1/13.

SOCIETY FOR NEW MUSIC, from Syracuse, N.Y.; Calvin Custer conductor; soprano Neva Pilgrim. League-ISCM concert. Works of Lindenfeld (world premiere), Silsbee (N.Y. premiere), Ahlstrom (world premiere), Szollosy (N.Y. premiere). Carnegie Recital Hall at 8. $5.50.

JAN DEGAETANI, soprano/**GILBERT KALISH,** pianist. Schubert songs; Berlioz's *Les Nuits d'Ete* and *Four Songs;* songs by Schubert. Metropolitan Museum at 8. $8.

ROBERT HERRING, baritone, with pianist Stanley Sonntag, cellist Martin Fett. Merkin Concert Hall at 8. $10.

ROBERTO AUSSEL, guitarist. Works of Bach, Giuliani, Praetorius, Schwartz, Burrows, Piazzolla. 92nd St. Y at 8. $6.50-$8.50.

GALIMIR STRING QUARTET—Works of Mozart, Berg, Schubert. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

LINDA ECKARD, mezzo-soprano/**BRUCE NESWICK,** pianist. Songs of Howells, Britten, Quilter. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

JAZZ—*Group to be announced.* Olympic Tower Arcade, Fifth Ave. and 51st St., at 5:30. Free.

BARGEMUSIC CHAMBER PLAYERS—Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Friday, January 15

COLLEGIATE CHORALE, Robert Bass conductor; narrator William Warfield, soprano Esther Hinds, mezzo-soprano Isola Jones, tenor Vinson Cole, bass Arthur Woodley. Moore's *Scenes From the Life of a Martyr* (N.Y. premiere); Beethoven's *Der glorreiche augenblick.* Martin Luther King Jr. birthday tribute. Carnegie Hall at 8. $5-$14.

NEW YORK PHILHARMONIC—At 2. See 1/14.

DOUGLAS REED, harpsichordist. Carnegie Recital Hall at 8. $5.

AMERICAN WOMEN COMPOSERS—Works of Schonthal, Singer, Conrad, Coolidge, Semegen. Lincoln Center Library at 4. Free.

PEGGY MCADAMS, violist/**MARCIA ECKERT,** pianist. Faculty recital. Works of Mozart, Prokofiev, Brahms, Hummel. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

JEAN RITCHIE, singer, with traditional songs and her own compositions. P.S. 41 Auditorium, 116 W. 11th St. (594-8833), at 8. $4 contribution.

ZOOT SIMS —Jazz. New School, 66 W.12th St. (741-5690), at 6. $6.

ALAN STIVELL, harpist. Traditional, Celtic, and classical music, and rock. Town Hall at 8. $6-$10.

NORMAN ROLLINGS, pianist. Citicorp at 6. Free.

MANNES WIND ENSEMBLE, Per Brevig director. Mannes College of Music, 157 E. 74th St. (737-0700), at 5. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

BOSTON SYMPHONY ORCHESTRA, Colin Davis conductor. Debussy's "Clouds" and "Festivals" Nocturnes, and *La Mer;* Dvorak's Symphony No. 7. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. $11-$15.

Saturday, January 16

CLAUDIO ARRAU, pianist. Works of Beethoven, Liszt. Carnegie Hall at 8. Sold out.

JANOS STARKER, cellist/**SHIGEO NERIKI,** pianist. Works by Beethoven for cello and piano. 92nd St. Y at 8. $8-$12.50.

WAVERLY CONSORT—See 1/14. Tonight, sold out.

DA VINCI PLAYERS—Carnegie Recital Hall at 8:30. Classical, Romantic, and contemporary works for flute, piano, voice, and string quartet. $6.

MUSICA AETERNA ORCHESTRA, Frederic Waldman conductor; Katsurako Mikami, pianist; Hamao Fujiwara, violinist. Concertos by Prokofiev and Mendelssohn; Haydn work. Metropolitan Museum at 8. $10.

MUSIC FOR A WHILE—Music of the Dukes of Burgundy, Court and Chapel (15th century). Merkin Concert Hall at 8. $7.

JEAN REDPATH, an evening of Scottish music from several centuries. Symphony Space at 8. $7.50 (in advance, $5.50).

DOREEN DIXSON, soprano, with pianist Matthew M. Ward, flutist Beverly Radin, cellist Nancy K. Hough. Works of Ravel, Debussy, Fauré, Poulenc, et al. Ann Goodman Recital Hall, 129 W. 67th St. (362-8719), at 8. $5.

GREGG SMITH SINGERS—Works of Purcell and Fine; Stravinsky's Cantata, *Shakespeare Songs.* St. Peter's Church, Lexington Ave. and 54th St., at 8. $7.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with pianist Earl Wild. Works of Debussy, Brahms, Haydn, Chausson. A "cushion concert," at Cooper Gallery, 155 Wooster St., at 6. $5.

JUILLIARD STRING QUARTET—Works of Haydn, Hindemith, Schumann. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2.

FRANCISCO AYBAR, pianist, on the Bösendorfer. Center for Inter-American Relations, 680 Park Ave., at 68th St. (753-5200), at 8. Free.

BUTCH MORRIS, cornettist-conductor, with his "Systems Orchestra." Music from the "Crayon Series." Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. $5.

MILT JACKSON QUARTET, with David "Fathead" Newman. Jazz. Adam Clayton Powell Jr. Auditorium, Amsterdam Ave. and 146th St. (283-5513), at 8. $10 donation, in advance $8.

BROOKS KERR, jazz pianist. Citicorp at 8. Free.

MOZART ON FIFTH, woodwind trio. Rae Metzger Concert Social. Vanderbilt Y, 224 E. 47th St. (749-5464), at 8:30. $7.

Sunday, January 17

MANNES ORCHESTRA, Julius Rudel conductor; mezzo-soprano Frederica von Stade, pianist Eugene Istomin. Wagner's *Rienzi* Overture; arias by Rossini, Offenbach, Mozart; Beethoven's Piano Concerto No. 4; Schubert's "Unfinished" Symphony. Avery Fisher Hall at 7:30. Benefit for Mannes College. $8-$15 (or up to $500).

VIENNA CHOIR BOYS—Works of Buxtehude, Grossi, Kodaly, Schubert, Schumann, Elgar, and one-act operetta based on J. Strauss's "Tales From the Vienna Woods." Carnegie Hall at 3. $6-$12.

KATIA RICCIARELLI, soprano. Carnegie Hall at 8. $4-$12.50.

NATAN BRAND, pianist, with violinist Yuval Waldman, cellist Lorne Munroe. Works of Schumann, including Trio No. 3 in g, Op. 110. Alice Tully Hall at 8. $5.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with pianist Earl Wild. Works of Debussy, Haydn, Brahms, Chausson. Alice Tully Hall at 5. $10.

CRAIG SHEPPARD, pianist. Works of Bach, Scarlatti, Chopin, Ravel. Merkin Concert Hall at 3. $6.

CHARLES LIBOVE, violinist/**NINA LUGOVOY,** pianist. Works of Chavez, Piston, Janacek, Francaix. Merkin Concert Hall at 8. $6.

JAIME BOLIPATA, pianist. Carnegie Recital Hall at 5:45.

BERNARD KATZMAN, pianist. Carnegie Recital Hall at 8:30.

JOSH JOFFEN AND FRIENDS, singers with guitars. The Centerfold, 263 W. 86th St. (866-4454), at 7:45. $3 donation.

MARY ELIZABETH STEPHENSON, pianist. LaPiana Showroom, 147 W. 24th St. (243-5762), at 4. Free.

FRANCESCA CORSI, harpist. The Dairy, in Central Park west of the Zoo, off Fifth Ave. at 65th St., at noon. Free.

TALAYCO/ROTHSCHILD DUO, classical music for two guitars. Works of Scarlatti, Pasquini, Duarte, Granados. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

MUSIC LIVE—See 1/12.

RIVERSIDE CHAMBER PLAYERS—Citicorp Atrium at 1. Free.

THE PLAYERS THREE—Music for flute, cello, and piano. Brooklyn Museum, Eastern Pkwy., at 12:30. Free, with museum admission.

BARGEMUSIC CHAMBER PLAYERS—Bargemusic, Ltd. Fulton Ferry Landing, Brooklyn (624-4061), at 4. $6.

CHURCH CONCERTS—Do-mi-sol, a string ensemble. Schubert's Quintet in C, Op. 163. Benefit for Children's Underground Day Care Center. Advent Lutheran, Broadway and 93rd St., at 5. $5... Canticum Novum Singers, in "Love Italian Style." Church in the Garden, 50 Ascam Ave., Forest Hills, Queens, at 4. $4, $3 in advance (291-1100)... Omega Ensemble; works of Beethoven and Messiaen. Fifth Ave. Presbyterian, at 55th St., at 2:30. $2 donation... David Wechsler, flutist. Works for unaccompanied flute by Bozza, Bach, Varèse, et al. First Unitarian Chapel, Monroe Pl. and Pierrepont St., Brooklyn Heights, at 4. $4 contr... Church choir, Frederick Grimes conductor; oboist Virginia Brewer, violinist Suzanne Ornstein. Bach's Cantata No. 117 and Concerto for Oboe and Violin in c. Holy Trinity, CPW and 65th St., at 5. Offering... Church choir, Jack H. Ossewaarde director. Haydn's Mass in B flat ("Therese"). St. Bartholomew, Park Ave. at 51st St., at 4. $3... St. Ignatius, West End Ave. at 87th St. At 4: soprano Lori Corrsin, guitarist Mark Delpriora; works of Walton, Britten, et al; $5. At 8: Christine Soder, other clarinetists, with pianist Alan Mason; works of Hovhaness, Poulenc, et al; $5... St. Thomas, Fifth Ave. at 53rd St. At 4: music of Byrd, sung by the choir; offering. At 5:15: organist Randall Atcheson; free.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 17—Mon., 1/11, at 8: Verdi's *Luisa Miller,* Santi conducting; with Ricciarelli, Pavarotti, Nucci, Plishka, Cheek, Berini, Catania. 1/12 at 8: Wagner's *Tannhäuser,* Levine conducting; with Rysanek, Dunn, Cassilly, Weikl, Berberian, Battle. 1/13 at 8: Puccini's *La Bohème,* Levine conducting; with Stratas, Scotto, Carreras, Stilwell, Morris, Monk, Tajo. 1/14 at 8: *Luisa Miller,* same as 1/11. 1/15 at 8: Verdi's *Il Trovatore,* Conlon conducting; with Price, Cortez, Giacomini, Quilico, Kavrakos. 1/16 at 1:30: *La Bohème,* same as 1/13 (broadcast on WQXR). 1/16 at 8: *Tannhäuser,* Levine conducting; with Rysanek, Cornell, Brenneis, Weikl, Macurdy.

Other

L'AMOR VIEN DAL DESTINO, by Steffani. U.S. premiere of 1709 work, by Clarion Concerts, Newell Jenkins conducting concert version. With D'Anna Fortunato, John Ostendorf, Elaine Bonazzi, others. Alice Tully Hall, 1/13 at 8. $6, $9.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 1/13-24, *The Pirates of Penzance.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

HUGH THE DROVER, by Vaughan Williams. Bronx Opera Co. (265-4100). Hunter College Playhouse, Park Ave. and 69th St; 1/15, 1/16 at 8; $5, $7.

LUCIA DI LAMMERMOOR, by Donizetti. Queens Symphony Orchestra, David Katz conducting; staged performance, in English, by Eastern Opera Theatre of N.Y. Queens College Colden Center, LIE and Kissena Blvd. (793-8080), at 8. $8.50-$13.1/16

LA GRAN SCENA OPERA CO. DI NEW YORK—Vera Galupe-Borszkh and Celestina Della Glück in scenes and arias; Richard Burke conducting transvestite troupe, starring Mario Villanueva and Ira Siff. Orpheum Theater, Second Ave. and St. Mark's Pl. (260-8480). Fridays at 11 p.m.; $5-$9.

OPERATIC CONCERT—La Selva's New York Grand Opera Singers; Citicorp Atrium, Wed. at 6; free.

Dance

New York City Ballet
At the New York State Theater

THRU FEBRUARY 21—$3-$25. 1/12 at 8: *Ballo della Regina, Andantino, Souvenir de Florence, Tempo di Valse.* 1/13 at 8: *The Goldberg Variations, Mozartiana, La Valse.* 1/14 at 8: *A Midsummer Night's Dream. 1/15 at 8, Le Tombeau de Couperin, Ballade, Duo Concertant, Tchaikovsky Suite #2.* 1/16 at 2, *A Midsummer Night's Dream.* 1/16 at 8, *The Goldberg Variations, La Valse.* 1/17 at 1, *A Midsummer Night's Dream.* 1/17 at 7, *Ballo della Regina, Pas de deux, Opus 19/The Dreamer, Souvenir de Florence.*

Dance Theatre of Harlem
At City Center

JAN. 12-FEB. 14—First week's programs: 1/12 at 7:30; 1/13, 1/16 at 8; 1/17 at 2—*Fête Noire, The Four Temperaments, Firebird* (world premiere of John Taras's new production). 1/14, 1/15 at 8; 1/16 at 2; 1/17 at 7:30—*Paquita, A Streetcar Named Desire* (company premiere), *Troy Game.*

Other

BALLET FANTASIO—Classic ballet of Romania presents Tchaikovsky's *Swan Lake.* Concert Theater, C.W. Post Center of L.I.U., Greenvale, N.Y. (516 626-3100). 1/15 at 8. $9.50-$12.50. Also Lehman College Center, Bedford Park Blvd. West, Bronx, 1/17 at 7; $7-$11.

ROBIN FELD AND COHORTS—Three collaborations, *Table Talk, Callings,* and *In Concert.* Dance Theater Workshop, 219 W. 19th St. (924-0077). 1/14-17 at 8. $5.

QUINLAN-KRICHELS ENSEMBLE—New works inspired by the poetry of Aaron Cohen and set to music by Eric Valinsky. Washington Square Methodist Church, 135 W. 4th St. (243-0457). 1/15, 16 at 8. $5.

LINDA RAPPAPORT—Original dance/mime/theater works featuring *Hecate's Habits.* Vital Arts Center, 78 Fifth Ave, fifth floor (675-1136). 1/15, 16, at 8, 1/17 at 4. $5.

RIVERSIDE DANCE FESTIVAL—Bill Cratty's Dance Trilogies: *Promenades*, premiere 1/13, 15 at 8; 1/17 at 2. Matthew Nash: Elements of Style, 1/14, 16, 17 at 8. Riverside Church, the Drive at 120th St. at 8 (864-2929). $5.50.

ROSSIYA—New dance choreographed by Greg Mehrten for Michael Kuhling and Janisa Wenk. Greene Space, 105 Greene St. (925-2415). 1/14-16, 21-23 at 8; 1/16 & 23 also at 5. $4.

SCATENISSIMA AND BICYCLE SHOP DANCERS—Repertory and new works. Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 1/16, 17, at 8. $5.

STEPHANIE SKURA & YVONNE MEIER—New, collaborative performance duet. The Kitchen, 59 Wooster St. (925-3615). 1/14 at 8:30. $5.

THUNDERBIRD AMERICAN INDIAN DANCERS—A pow-wow based on lore of many tribes, with costumed dancers, audience participation, much more. Theater for the New City, 162 Second Ave. (254-1109). 1/14-24, Thurs.-Sat. at 8, Sun. at 2; $4.

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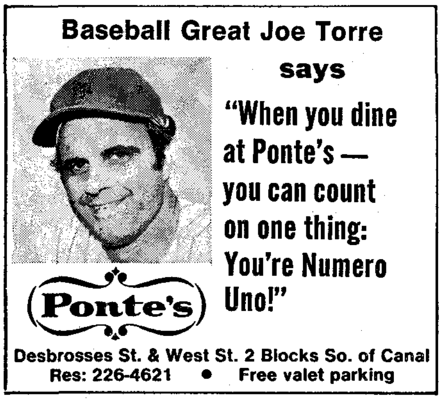
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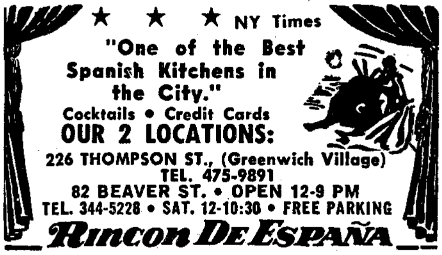
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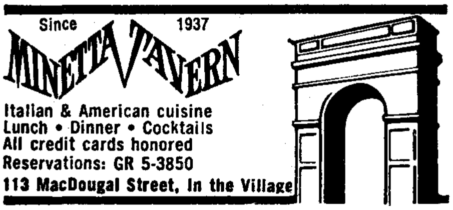
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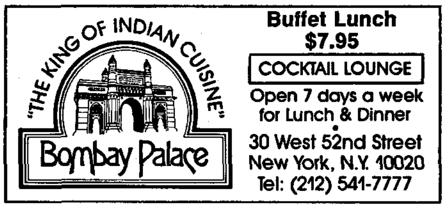
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SOLOS

57th Street

HERBERT BAYER/JACQUES LIPCHITZ/ALTOON SULTAN—Recent paintings, Thru 1/30/Selected large-scale sculpture, 1927-1971, thru 2/28/Gouaches and paintings, thru 1/30. Marlborough, 40 W. 57th (541-4900).

MARY BEARD-DETROIT—Colored Xerox paintings of outer space, 1/12-30. Viridian, 52 W. 57th (245-2882).

ANNA BISSO—Constructions of humorous life experiences in NYC, 1/12-30. Phoenix, 30 W. 57th (245-5095).

STANLEY BOXER/ROBERT GOODNOUGH—"Vintage Paintings" by both. Thru 2/3. deNagy, 29 W. 57th (421-3780).

ANTHONY CARO/HANS HOFMANN—"Bronze Screens,"/20 small late abstractions. Thru 1/30. Emmerich, 41 E. 57th (752-0124).

JACK CHEVALIER—Constructions of wood, paper, beadwork, thru 1/30. Adler, 37 W. 57th (980-9696).

JEANETTE CHUPACK—Paintings, thru 1/30. Tatistcheff, 38 E. 57th (888-1599).

CHRIS DE BOSCHNEK/TAKAKO YAMAGUCHI—Mixed-media "fallout"/Paint on paper. Thru 1/30. Markel, 50 W. 57th (581-1909).

ERIK DESMAZIERES—Masterful etchings from the intimate to the fantastic, thru 1/30. Fitch-Febvrel, 5 E. 57th (688-8522).

JIM DINE/DAVID HOCKNEY—Important prints by both, the majority from the 70's. Thru 1/23. Getler/Pall, 50 W. 57th (581-2724).

OYVIND FAHLSTROM—Bitingly political 3-D reliefs, theater pieces and drawings, thru 1/30. Janis, 110 W. 57th (586-0110).

MARTIN FRIEDMAN (1896-1980)—Luminous canvases using impressionist and abstract elements, 1/12-2/5. Summit, 101 W. 57th (586-6734).

SIDNEY GORDIN—Recent geometric abstractions including reliefs and collage, thru 2/6. Deutsch, 20 W. 57th (765-4722).

P.S. GORDON—Nostalgic still lifes in watercolor, thru 1/27. Fischbach, 29 W. 57th (759-2345).

PHILIP GUSTON—Color works on paper done in 1980, 1/12-2/9. McKee, 41 E. 57th (688-5951).

SUSAN HALL/JOHN WILLENBECHER—Ephemeral symbolist canvases, one 12 feet long/Faux-marble constructions. Thru 1/30. Hamilton, 20 W. 57th (765-5915).

ED KERNS/FRANTISEK KUPKA (1871-1957)—From 1976 to 1982, from the richly colored layered, torn, and stitched canvases to his monochromatic collages/Abstract gouaches and woodcuts. Thru 1/30. Esman, 29 W. 57th (421-9490).

FERNAND LEGER (1881-1955)—Gouaches and paintings from 1937, thru 1/29. Jackson Iolas, 52 E. 57th (755-6778).

ANDREW LORD—Ceramic sculpture in the Constructivist mode, thru 1/16. BlumHelman, 20 W. 57th (245-2888).

PATRICIA NIX—"Cabinets," box assemblages and painted constructions, thru 1/30. Sutton, 29 W. 57th (888-0638).

PETER PEREZ—Mixed-media, graffiti-like works of an artist-in-exile's anger; thru 2/4. Pearl, 29 W. 57th (838-6310).

JIM REED—Painted photos and large-format composite paintings, 1/13-2/6. Heidenberg, 50 W. 57th (586-3808).

JOHN ROLOFF—An installation, "The Wave," plus nautical treasures, thru 1/14. Portnoy, 56 W. 57th (757-0461).

ROLPH SCARLETT—50 small gouaches from 1940, 1/12-2/6. Washburn, 42 E. 57th (753-0546).

CHARLES SELIGER—Delicate watercolors of nature, thru 1/16. Crispo, 41 E. 57th (758-9190).

HOLLIS SIGLER—A new narrative cycle dealing with escape, thru 2/4. Gladstone, 41 W. 57th (758-6765).

GERI TAPER—Calligraphic and rhythmic abstractions in blue and red, thru 1/30. Sachs and Haber/Theodore, 29 W. 57th (421-8686).

ALAN TURNER—40-foot-long "The Marked Woods" and other paintings, thru 2/4. Alexander, 20 W. 57th (757-3721).

BARBARA VALENTA—Wood and canvas constructions, thru 1/23. Parsons, 24 W. 57th (247-7480).

WILLIAM T. WILEY—Ecological concerns and studio fantasies in large drawings, paintings, constructions, thru 1/30. Frumkin, 50 W. 57th (757-6655).

Madison Avenue and Vicinity

AKIRA ARITA—Recent drawings, 1/12-2/6. Staempfli, 47 E. 77th (535-1919).

THOMAS HART BENTON/CAROL SUTTON—Synchromist paintings from 1915 to 1920 by this major American regionalist/New paintings. Thru 1/30. Salander-O'Reilly, 22 E. 80th (879-6606). Mon.-Sat. 10-5:30.

AGOSTINO BONALUMI/ANTONIO RECALCATI—Ambiguity in canvas stretched on a wooden skeleton,/"Imprints" of the paint brush. 1/12-30. Arman, 817 Madison (570-2700).

DENHAM CLEMENTS—Realist portraiture, thru 1/30. P, M & Stein, 903 Madison (734-3373).

KONRAD CRAMER (1888-1963)—Prints, drawings, photos from the 20's and 30's, thru 1/16. Sragow, 80 Fifth (929-2734).

TONY DELAP—Sculpture and drawing studies for these works, thru 2/3. Elkon, 1063 Madison (535-3940).

FRANK FAULKNER—Ambiguous landscapes with figural elements, thru 2/3. Knowlton, 19 E. 71st (794-9700).

GREGORY GILLESPIE—Recent portraits, landscapes, and interiors, thru 2/6. Forum, 1018 Madison (535-6080).

ROBERT GRAHAM—Two female figures and a bronze horse, thru 2/3. Miller, 724 Fifth (246-1625).

MEHMET GÜLERYÜZ—Eerie half-human, half-animal creatures, thru 2/4. Schlesinger-Boisante, 822 Madison (734-3600).

RICHARD HAAS—Trompe l'oeil murals, thru 1/15. Urban Center, 457 Madison (935-3960).

JOHN HELD, JR.—Cityscapes, land, and flowers in watercolors, 1919 to 1936, thru 1/30. Graham, 1014 Madison (535-5767).

GEORGE HERRIMAN—(1878-1944) Original drawings for the comic strip "Krazy Kat," 1/16-2/6. Graham, 1014 Madison (535-5767).

JASPER JOHNS—Usuyuki and Cicada, two themes, thru 1/30. Castelli, 4 E. 77th (288-3202).

LOUISA MATTHIASDOTTIR—New works, thru 1/27. Schoelkopf, 825 Madison (879-4638).

DAVID SCHIRM—Witty constructions and patterned paintings, thru 1/16. Siegel, 29 E. 73rd (288-9200).

SANDI SLONE—Color shapes in acrylic and gesso, thru 1/31. Acquavella, 18 E. 79th (734-6300).

WALASSE TING—Acrylics on Chinese paper, thru 2/6. Lefebre, 47 E. 77th (744-3384).

VICTOR VASARELY—Sculpture, 1/15-2/15. Vasarely Center, 1015 Madison (744-2332).

SoHo

EVERETT ADELMAN/JOHN TEPPICH—Painterly landscapes/Works on paper including delicately drawn still lifes. Thru 1/21. Ward-Nasse, 178 Prince (925-6951).

MURRAY ALCOSSER/JOYCE STILLMAN-MYERS—Large color photos of flowers, shells, found objects/Recent pastels. Thru 1/30. Meisel, 141 Prince (677-1340).

CAROLE ALTER/STEVE BALKIN—Oil pastel interiors/Imaginary populated landscapes. Thru 1/30. Thorp, 419 W. Broadway (431-6880).

DENNIS ASHBAUGH—Recent paintings, thru 1/30. Cowles, 420 W. Broadway (925-3500).

ROBERT BEAUCHAMP/FRED MITCHELL—Grotesque mythic images in thick imposto/New York in watercolors. Thru 2/3. Landmark, 469 Broome (966-1173).

BENJAMIN BERGSTEIN—Expressionist figures, gnarled trees, violent dinner scenes, 1/12-31. Pleiades, 152 Wooster (475-9658).

JOSEPH BEUYS—Four vitrines, "Jason," a sculpture, and many drawings, thru 2/3. Feldman, 31 Mercer (249-4050).

JUDY BLUM—Maps on unstretched canvas and drawings, thru 2/3. Soho 20, 99 Spring (226-4167).

JACKIE CARSON/CAROLYN PARKER—The Southwestern landscape abstracted/Architectural photorealism. Thru 1/30. Starkman, 465 W. Broadway (228-3047).

DEBORAH CLEARMAN—Narrative compositions using saturated color and dappled sun effects, thru 1/20. First Street, 386 W. Broadway (226-9011).

DAVID DALESSANDRO—Cubistic jazz musicians in oil and casein, thru 1/20. Bowery, 121 Wooster (226-9543).

WALTER DE MARIA—Two installations, "The Broken Kilometer" and "The New York Earth Room," thru 1/30. DIA, 393 W. Broadway and 141 Wooster (473-8072).

TOM DOYLE—Sixteen monoprints, maquettes, and one large wood sculpture meant to be entered. Thru 1/30. Hutchinson, 138 Greene (966-3066).

LESLEY DUMBRELL/JOHN FIRTH-SMITH—Color grid abstractions/Intuitive monochromatic paintings. Thru 1/30. Cuningham, 94 Prince (966-0455).

DAVID LANDIS FICK—Paintings and drawings, thru 2/3. Milliken, 98 Prince (966-7800).

LOUIS FINKELSTEIN—Paintings, thru 2/3. Ingber, 460 W. Broadway (674-0101).

DAN FREEMAN/MARK SCHWARTZ—Ten small paintings based on poems/Speed-blurred figures and color-saturated landscapes. Thru 1/30. Semaphore, 462 W. Broadway (228-7990).

ROSEANNE GENERALLI/ALAN KIKUCHI-YNGOJO—Pastel drawings and watercolors/Collaged color photos. Thru 1/30. Bromm, 90 W. Broadway (732-6196).

LEON GOLUB—The horrors of interrogation and torture; thru 1/30. Caldwell, 383 W. Broadway (966-6500).

JAMES M. GREEN—Dramatically colored and layered patterns, thru 1/20. Eno, 101 Wooster (226-5342).

MICHAEL GREENE—Paintings and drawings, thru 1/30. Hunnings, 139 Spring (966-6942).

NANCY HOLT—An electrical network installation plus photo documentation of site works, thru 1/30. Weber, 142 Greene (966-6115).

DON KIMES—A creek in watercolors and large canvases, thru 1/20. Prince Street, 121 Wooster (226-9402).

INA LIEBERMAN—Oversized pocketbooks, thru 1/24. Central Hall, 386 W. Broadway (226-9215).

CHUCK MILEY—Realist close-ups of everyday activities and chores, thru 1/28. Westbroadway, 431 Westbroadway (966-2520).

MICHAEL MOGAVERO—Urban trauma and isolation/Members. Thru 1/27. Solomon, 392 W. Broadway (925-1900).

HANS NAMUTH/BRUCE NAUMAN/ANDY WARHOL—Photographic portraits of artists/Sculptures and drawings using steel and cast iron/"Reversals" and "Dollar Signs," paintings. Thru 1/30. Castelli, 420 W. Broadway and 142 Greene (431-5160).

BRUCE NAUMAN—"Violins, Violence, Silence," concurrent with Castelli showing, thru 1/30. Sperone Westwater Fischer, 142 Greene (431-3685).

LINDA NISSELSON—Streaked watercolors on paper/Five invited artists. Thru 1/23. Pindar, 127 Greene (533-4881).

JOSEPH RAFFAEL/ALAN SIEGEL/PHILIP WOFFORD—Monotypes of waterlilies and fish/Humorous wooden chairs using human forms/Hidden idols in gestural drawings. Thru 1/13. Hoffman, 429 W. Broadway (966-6676).

LINDA SCHONFELD—Surrealistic landscapes, thru 1/24. Pleiades, 152 Wooster (475-9658).

JOEL SHAPIRO—Drawings, thru 2/6. Cooper, 155 Wooster (677-4390).

ANDREW SPENCE—Paintings, thru 1/30. Toll, 146 Greene (431-1788).

BOAZ VAADIA—Recent sculptures in wood and stone, thru 1/30. Meyer, 410 W. Broadway (925-3527).

Other

TINKA DENENBERG—Multiple canvas landscapes in oil, thru 1/23. Condeso/Lawler, 119 W. 25th (741-2377).

LIVIO DIMITRIU/JOSEPH POMAR—Architectural drawings/Sitework, 1/12-30. Foundations, 80 Warren (233-5376).

SHARON FLORIN—Crisp local cityscapes, 1/12-31. Noho, 542 LaGuardia Pl. (473-9619).

RED GROOMS—Ruckus Manhattan, a zany reconstruction, thru 3/30. Burlington House, 1345 Sixth (619-1955). Wed.-Sun. 12-6.

RICHARD MCGUIRE—A sculpture installation/Photocopy art. Thru 2/6. Franklin Furnace, 112 Franklin (925-4671).

AUGUST RODIN—Sculpture, photos, documentation, thru 3/31. Cantor Sculpture, 1 World Trade Center (105th floor) (938-5136).

MARY ANN UNGER—Plans for gardens as paradise, thru 2/11. Mall at CUNY, 33 W. 42nd (790-4331). Mon.-Fri. 9-6.

GROUP SHOWS

57th Street

DINTENFASS—50 W. 57th (581-2268). Early works by artists who have remained with their galleries for twenty years; Adams, Bishop, Donati, King, Steinberg, Thiebaud, thru 2/4.

KAHAN—48 E. 57th (355-5110). Masks of the Nimba mountain, Ivory Coast, Liberia, thru 1/12.

LINDEN—11 E. 57th (752-4500). Fibers by Absatz, threaded drawings by Bauer, casseins on paper by Brodsky, cast paper by Royce; 1/12-3/6.

LUMBARD—38 E. 57th (421-3494). Landscapes on paper by ten, thru 2/11.

OSCARSSON HOOD—41 W. 57th (750-8640). Color by four; Gimblett, Marioni, Sims, and Willis, thru 1/30.

PACE—32 E. 57th (421-3292). Paintings and sculpture by seven Chicago artists, including Paschke, Westermann; 1/15-2/13.

PROTETCH—37 W. 57th (838-7436). Russian avant garde posters from the 20's and 30's, 20th-century books on architecture and design, and Acconci, Ferrara, Graves, Jensen, Morton, thru 1/30.

SUMERS—50 W. 57th (541-8334). The urbanscape in prints, thru 1/30.

ZABRISKIE—29 W. 57th (832-9034). 20th-century wall sculpture by Archipenko, Benglis, Calder, Frank, Garet, Katz, Nadelman, Zorach, thru 2/6.

ZABRISKIE—521 W. 57th (245-7568). Tues.-Fri. 2-5. Sculpture by Doyle, Ferrara, Lutz, Norvell, thru 1/31.

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). American masters of the 19th and 20th centuries including Avery, Cornell, Glackens, Hassam, Weber, thru 2/27.

BORGENICHT—724 Fifth (247-2111). Later works by artists at Dintenfass (see above), thru 2/4.

CARUS—872 Madison (879-4660). Russian avant-garde and European constructivism of the 20's by Goncharova, Puni, Popova, Roehl, thru 2/5.

CHINA INSTITUTE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Calligraphy from the Sung and Yuan dynasties, 960-1368, thru 1/24.

ERICSON—23 E. 74th (737-6155). Emerging abstractionists from the South, thru 1/30.

FRENCH INSTITUTE—22 E. 60th (355-6100). Illustrated French menus from 1757 to 1950, thru 1/14.

GROLIER CLUB—47 E. 60th (838-6690). Mon.-Fri. 10-5, Sat. 10-3. Ballet before 1800 in illustrated books and prints, thru 2/5.

LABOETIE—9 E. 82nd (535-4865). Objects from 1915 to 1965 by Cornell, Duchamp, Giacometti, Kolar plus Dada works on paper by Baader, Arp, Schwitters, thru 1/31.

LERNER-HELLER—956 Madison (861-9010). Four manifestos by Acconci, Baranik, Beuys, and Mendieta, thru 1/23.

NATIONAL ACADEMY OF DESIGN—1083 Fifth (369-4880). Tues.-Sun. 12-5. Documents, drawings, photos, models, and architectural practice at Columbia University from 1880 to the present, thru 1/15.

RONIN—605 Madison (688-0188). Japanese woodblock prints of winter landscapes by Hikusai, Yoshida, Utamaro, thru 2/6.

SALANDER-O'REILLY—22 E. 80th (879-6606). Mon.-Sat. 10-5:30. Washington color painters from 1955 to 1965, including Louis, Noland, Reed, thru 1/30.

SHEPHERD—21 E. 84th (861-4050). 19th-century European drawings, paintings, thru 1/20.

SOLOMON—959 Madison (737-8200). Mon.-Sat. 11-5:30. Lichtenstein, Rauschenberg, and Stella, thru 1/30.

STONE—48 E. 86th (998-6870). Works on paper by Lark, recent sculpture by Salamun, and Italian landscapes by Vecchi, thru 1/30.

NEILL—136 Greene (925-8633). Clouds by Abrams, Boogaerts, Cummings, Jacquette, Morper, Thiebaud, Wilson, thru 2/3.

SOHO CENTER—114 Prince (226-1995). Cleto, Kayem, Kaminen, and Wechsler, thru 1/30.

SOHO INTERNATIONAL ART CENTER—599 Broadway (245-0122). Contemporary Russian artists, thru 2/4.

VISUAL ARTS—137 Wooster (598-0221). Symbolic patterns by Lee, large grids by Shanahan, abstractions by Tillman, and photos of "Asphalt and Memory" by Batan; thru 2/6.

WESTBROADWAY—431 W. Broadway (966-2520). Simplistic landscapes by Bovard, geometric abstractions by Chater, the female by Jacobsen, thru 1/15.

Other

ARSENAL—64th at Fifth in Central Park (360-8141). Mon.-Fri. 9:30-4:30. Winter by children from kindergarten to 9th grade, thru 1/29.

ARTISTS SPACE—105 Hudson (226-3970). Four installations including "Invisible Forces" by Sanborn, thru 2/13.

FRANKLIN FURNACE—112 Franklin (925-4671). Russian avant-garde books, thru 2/13.

GIBSON—205 E. 78th (772-2332). Five Frenchmen, including Arman, Vautier, 1/12-3/6.

SPACED—165 W. 72nd (787-6350). Wood block prints of wooden structures in Kyoto, thru 1/30.

Photography

A.I.R.—63 Crosby (966-0799). "Sights Unseen" by eleven American women, thru 1/30.

JOHN ALBOK—NYC in the 30's and 40's, 1/14-2/19. Camera Club of New York, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

JOHNNY ALTERMAN/JILL FREEDMAN—Female nudes/Street cops, firehouses, circus days, thru 1/30. Photograph, 724 Fifth (935-0700).

RICHARD AVEDON/HOWES BROTHERS—Portraits, Paris fashions of 40's and 50's/Reflections of New England,1882 to 1907. Thru 1/16. Neikrug, 224 E. 68th (288-7741).

KEN COLEMAN—A tribute to Martin Luther King, Jr., thru 1/31. 4th Street, 67 E. 4th (673-1021).

MAXI COHEN—TV landscapes, thru 1/12. OK Harris, 383 W. Broadway (777-6868).

BOB D'ALESSANDRO—Recent landscapes, thru 2/5. Pfeifer, 825 Madison (737-2055).

HAROLD EDGERTON—Frozen motion by this professor at M.I.T., thru 1/30. Wolf, 30 W. 57th (586-8432).

ELEVENTH STREET—330 E. 11th (680-4705). Sat., Sun. 1-6, Wed. 7-9pm. Still life by Evans, Kertesz, Powers, Racioppo, thru 1/17.

JEFF GATES—Solarized "breast plate" series, thru 1/30. Samuel, 795 Broadway (477-3839).

HORST—Fashion from 1935 to now, thru 1/15. Staley/Wise, 111 Wooster (431-7292).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). 19th-century German photography/Portraits of Gropius, Van der Rohe, Kollwitz, Kokoschka, others by Erfurth, 1/15-2/14.

LEDEL—168 Mercer (966-7659). Works by Abbott, Adams, Steichen, Stieglitz, Weston, and others, thru 1/14.

LIGHT—724 Fifth (582-6552). Photographers' Selections, thru 1/23.

NIKON HOUSE—620 Fifth (586-3907). 23 CAPS award winners including urban landscapes by Fausty, Lindbloom, Ramirez, thru 1/30.

ROBERT RAUSCHENBERG—N.Y.C. in black and white, thru 1/30. Sonnabend, 420 W. Broadway (966-6160).

BILL RAVANESI—"Rural Farm Workers—West/Southwest," thru 2/16. Ford Foundation, 320 E. 43rd (573-5000). Mon.-Fri. 9-5.

EVE SONNEMAN—Eight large color single images of a rose, Hester Street, volcanic ash, thru 1/30. Castelli, 4 E. 77th (288-3202).

RALPH STEINER—The 20's and 30's, thru 1/23. Prakapas, 19 E. 71st (737-6066).

GEORGE TICE—The last three decades in New Jersey, the Amish country, thru 1/30. Witkin, 41 E. 57th (355-1461).

URBAN CENTER—457 Madison (488-4265). Mon.-Sat. 11-5. Documentation of community revitalization throughout N.Y. State, thru 1/30.

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-4:45; Wed. 10-8; Sat., Sun. 10-5. Contribution $2.50; children $1.50. Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Seventeenth-Century Suriname Insects... Afro-American Arts from the Suriname Rain Forest; thru 1/24... A Wood Full of Birds: sculptures of American birds; thru mid-Jan... Patterns of Paradise: Tapa cloth artistry; thru 2/14... To The Ends of the Earth; thru 1/20.

ASIA SOCIETY—725 Park Ave. (288-6400). 10-5, Thurs. 10-8:30, Sun. noon-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Eight Dynasties of Chinese Painting; thru 2/28.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Suburbs; thru 1/24... In Small Stages: Puppets from the Collection; thru 3/7... Puppets: Art and Entertainment; thru 2/21.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Tues.-Sat. 10-6; $1. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Giorgio Morandi: A Retrospective; thru 1/17... A Year with Children.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon., Wed., Thurs. noon-5; Tues. 12-8. Closed Fri., Sat., major Jewish holidays. $2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries... The Mamluk Revival: Metalwork for Religious and Domestic Use; thru 3/14... Images of Jewish Women; 1/17-3/14... June Wayne: The Dorothy Series; 1/17-3/14.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. $3.50. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... 20th-Century French Drawings from the Robert Lehman Collection; thru 3/14... The Dancing Master's Kit; thru Jan... Costume Institute: The 18th-Century Woman; thru 9/5... Renaissance Ornament Prints and Drawings; thru 2/14... **The Cloisters, Fort Tryon Park**: annual Cloisters Christmas display; thru 4/11.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. Free. The Seventy-Fifth Anniversary of the Morgan Library Building: Architectural drawings and mural designs of the original Library building; thru 2/7... The European Garden; thru 2/7.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; free Tues. eve. Woven for Work: American baskets; thru 2/14... Folk Art Treasures from the Permanent Collection; thru 5/16.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Designs to Dazzle: Fifty Years of Showgirl Costumes; thru 2/21... Manhattan: Contemporary Color Photographs of New York; thru 2/21... Introductions, Greetings and Farewells: Appropriate Attire; thru 5/4... Faerie-land in New York; thru 1/25... Tailored Images: New York Photographs by John Albok; 1/12-5/4.

WHITNEY MUSEUM, Madison Ave at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2; free Tues. after 5. 20th-Century American Art: Selections from the Permanent Collection... American Prints: Process and Proofs; thru 1/24... Ceramic Sculpture: Six Artists; thru 2/7.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000)... **East,** 219 E. 67th St. (570-4141). 1/12 at 10 a.m.: Furniture, Paintings, Prints, Decorations.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. 1/11-16: Exhibition of rare photographs to be sold in L.A. 1/16 at 10:15 and 2: American Paintings, Drawings, Watercolors, Sculpture... **York Ave. Galleries,** at 72nd St. (794-3000). Mon. by appt. Tues.-Sat. 9:30-5, Sun. 1-5. 1/13 at 9:30 and 2: Arcade auction... **84th St. Galleries,** bet. Lexington & Third, (472-3400). Mon.-Fri. 9:30-5. 1/14 at 10:15 and 2: Coins.

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OTHER EVENTS

Happenings

THE BIRTHDAY OF MARTIN LUTHER KING JR., 1/15, will be noted around town in a number of events (see Concerts, for example). Brooklyn's Downtown Cultural Center, 111 Willoughby St., has a photo exhibit, "Five Black Photographers"—Bey, Brown, Harsley, Nance, Santana—through 1/16 only. Same place, 1/15 and 1/16, the Alonzo Players will offer a special tribute to Dr. King; 8 p.m., $4 (596-2222)... On the 15th, at the 4th Street Photo Gallery, 67 E. 4th St. (673-1021), there'll be a showing of "Ask Youself, What Can I Do," an audio-visual presentation narrated by James Earl Jones. It's at 9, and free. Ken Coleman's photographic salute to Dr. King will be up through the month... The Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433), offers a special program 1/17, 3-4:30. "A Magnolia Tree Grows in Brooklyn"; a talk by gardener Ira Walker, "George Washington Carver and Other Black Horticulturalists"; and "Happy Birthday, Dr. King," a jazz concert by George Hicks and the Jazz Expression. The program is $2.

BID ON A TOUR OR AN ARTWORK, a tugboat ride or a dinner at Old Merchants House—New York experiences and photographs, memorabilia and furniture, will be up for auction at a benefit for the Municipal Art Society. It's at Christie's, 502 Park Ave., 1/11 at 7 (a buffet dinner) and 8:30 (bidding). Tickets are $150, and Brendan Gill will call the bids and wield the gavel. Phone 935-3960 to reserve.

SOUTH STREET SEAPORT—Walking tours of the historic district around the Seaport Museum; daily at 1 and 3. Museum admission—adults $3, children $1.50—includes the tour, as well as a tour of the ships at noon, 2, and 4. Tours begin at the Pilot House, Pier 16 and the East River. (766-9062).

CENTRAL PARK—Urban Park Rangers (360-8194) lead "A Winter Nature Walk in the Northern End." 1/17 at 2, meet at Fifth Ave. and 105th St. Free.

Sports

TENNIS—The Volvo Masters, with Ivan Lendl, John McEnroe, Jimmy Connors, José-Luis Clerc, Guillermo Vilas, others, on hand. 1/13, 1/14, 1/15, at 1 and 7, two singles matches each time; eves., $9-$15; mats., $6-$12. 1/16 at noon, singles semifinals; $10-$18. 1/16 at 7:30, doubles semifinals; $9-$15. 1/17 at 3, singles and doubles finals; $12-$20. Madison Square Garden (564-4400).

SOCCER—Cosmos, Byrne Meadowlands Arena, E. Rutherford, N.J. (212-265-8600). $8-$9.50; children, seniors $5.50-$7. 1/12 at 7:30, vs. Montreal.

HOCKEY—Rangers, Madison Square Garden (564-4400), $8, $11. 1/11 at 8:05, vs. Minnesota... **Islanders,** Nassau Coliseum, Uniondale N.Y. (516-794-4100), $12-$18. Next home game: 1/21 at 8:05, vs. Pittsburgh.

RACING—The thoroughbreds are at Aqueduct. Daily except Tues. Post time, 1 p.m. $2... Harness racing at Roosevelt Raceway, Westbury, L.I. (516-222-2000). Nightly except Sun. at 8, thru 1/16. $2.25; clubhouse, $3.25.

Children

WALLACE PUPPETS, in "Peter and the Wolf" and "The Frog Prince." Gramercy Puppet Theater, the Moravian Church, 154 Lexington Ave., at 30th St. (254-9074). Sat. at 2. $2.50.

CINDERELLA, by Prokofiev, illustrated by Lisl Weil. Little Orchestra Society "Happy Concert for Young People." Avery Fisher Hall at 11 and 1. $5-$9.

JAN HUS PLAYHOUSE, 351 E. 74th St. (772-9180). "Pinocchio," Sun. at 1. "Peter Pan Meets the Wicked Wizard," Sun. at 2:30. $3.

RUMPELSTILTSKIN—Nicolo Marionettes, at New York Stage Works, 15 W. 18th St. (691-9106). Sat. at 1, Sun. at 1 and 3. $3.50 (reservations a must).

ALICE MAY'S PUPPETS, in "The Mouse House," plus "Marionette Ballet." Origami Center of America, 31 Union Square West (255-0469). Sun. at 2. $2.

YOUNG MOZART, with Joyce Liebman, who talks about the composer's life and music. N.Y. Public Library at Lincoln Center (870-1633). 1/16 at 2:30. Free.

THE LITTLEST CLOWN, with the Pixie Judy Troupe. Pix's Place, at Wednesday's, 210 E. 86th St. (838-4346). Lunch, show, and "disco" dancing for the family. Every Sat., from noon. Show and dancing, $9.95. Lunch: children, $5; adults, $7.

JENNIFER AND HER BAG LADY, by On Stage, Children. Sat. thru 1/23, at 1 and 3:30. Hartley House Theater, 413 W. 46th St. (246-9872). $2.50, adults $3.50.

MAGIC SHOW, with Jeremy Sage, Steve Rodman & Co., Marvin Parks. Audience participation. Dalton School's Martin Theater, 108 E. 89th St. (722-5160). 1/16 at 2. $3, adults $4.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $2.50; adults $3.50.

ANDROCLES AND THE LION—A musical by First City Co., Riverwest Theater, 155 Bank St. (243-0259). Sat., noon and 2. $3; adults $5.

LITTLE PEOPLE'S THEATER CO.—"Goldilocks," Sat. and Sun. at 1:30. "Humpty Dumpty," Sat. and Sun. at 3. "Flash Gordon Saves the Universe," Sat. and Sun. at 11 a.m. Courtyard Playhouse, 39 Grove St. (765-9540). $3 for 1:30 and 3 shows, $2 for 11 a.m. show. Reserve.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). 1/16 at 1:30: "Sorcerer's Apprentice" and "Sleepy Hollow," by Pegasus Productions. $2... Following at 2:40, Please Touch demonstration. $1.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. Sat. at 11 a.m. 1/16: Puppets to Go in "A Day with Doodles the Clown." Free.

ALFRED MEETS THE PRINCESS—Children's Improv. Co., at New Media Rep. Co., 203 E. 88th St. (860-8679). Sat. at 3:30. $3; adults $3.50.

"ALICE IN WONDERLAND" BALLET, by Morse Mime Theater-Arts Ark. Whitman Theater, Brooklyn College, Flatbush and Nostrand Aves. (462-3525). 1/17 at 2. $3.50.

13TH STREET REPERTORY COMPANY—"The Emperor's New Clothes," a musical; Sat. at 1, Sun. at 3. "The Snow White Show," a musical; Sat. at 3, Sun. at 1. 50 W. 13th St. (675-6677). $2.50.

ME? TARZAN?—A marionette musical at Central Park's Marionette Theater, nearest CPW and W. 81st St. Reservation required (988-9093). Sat. at 10:30, 1, and 3. $1.50.

EEYORE'S EAST AND WEST, BOOKSTORES—At Broadway and 81st St. (362-0634) and Madison Ave. and 81st St. (988-3404). At both, story hours Sun. at 11 a.m. Free.

PIRATES OF PENZANCE, children's version of Gilbert and Sullivan's operetta, by N.Y. G&S Players. Williamson Theater, College of Staten Island, off S.I. Expwy. (462-3525). 1/16 at 1 and 3:30. $4.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. and Sun. at 1, 2:30, 4. $4 (reservations required; all adults must be accompanied by a child).

YOUNGSTARS, a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 and 5:30. $4 minimum, $2 cover.

METROPOLITAN MUSEUM—Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the 2nd-floor Children's Bookshop: Sat. and Sun. at 3: Storytime.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 11-5 Tues.-Sat. $1, adults $2. Multimedia museum. Games, demonstrations, etc. Also after-school workshops in many subjects... The Listening Laser... Exhibits: "Mapscapes" and "Babar and His Friends"... 1/16: Storyteller John Howe's folktales about the stars. Parent-child workshops at 1:30 and 3.

QUEENS MUSEUM—Drop-in arts-and-crafts workshops for families, every Sun. at 1:30. N.Y.C. Building, Flushing Meadow, Corona Park (592-2405). Sun.: Drop-in family workshops and films, 1:30-4. Admission by museum contribution.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri. 3-5; Sat. Sun. 1-5. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here... 1/15 at 2: African stories and games. 1/16 at 2: Ragabash Puppet Theater in "Crawlwalk." 1/17 at 2: Uncover and Discover, a workshop on fishing and fishermen... To each, $1; adults $2; includes museum admission.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $10 and under***
(M)	**Moderate—Mostly $10-$25**
(E)	**Expensive—Mostly $25 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for a meal per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CASA BELLA—127 Mulberry St., 431-4080. Neapolitan-Sicilian. Spcl: veal chop Casa Bella. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 1 a.m. Pianist nightly to 3 a.m. **(M)** AE, CB, DC, MC, V.

THE COMMISSARY—99 Hudson St., 431-1017. Casual. American-Nouvelle. Spcls: calves liver with coriander sauce, poached striped bass beurre blanc catalan. Res. nec. L Mon.-Fri. 11:30-3:30. D daily 6-12:30. S Mon.-Wed. to 2 a.m., Thurs.-Sat. to 4 a.m. Br Sat.-Sun. 11:30-3:30. **(E)** AE, DC, MC, V.

DOSANKO—19 Murray St., 964-9696. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-8. Closed Sat.-Sun. **(I)** No Credit Cards

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut *mousseline, feuilleté* of veal kidneys in pommery mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-3:30. Ent. **(M-E)** AE, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed duckling with chinese angelica in brown sauce. Res. sug. Open Sun.-Thurs. 11:30-10:30, Fri.-Sat. to 11. **(I)** No Credit Cards.

HOUSE OF CHINA—16 Bowery, 233-8210. Casual. Cantonese. Spcls: pan fried flounder, Peking spareribs, Chinese steak with jade tree. Res. sug. Open Sun.-Thurs. 11:30-11:30, Fri.-Sat. to 1 a.m. Private parties for 80. **(M)** AE, MC, V.

LA BANCHINA—200 Grand St., 431-5372. Casual. Italian. Spcls: veal chop Valdostana, striped bass alla livournaise, linguine alla Banchina. Res. sug. D Tues.-Thurs. 4-midnight, Fri.-Sat. to 1, Sun. 1-11. Private parties. Closed Mon. **(M)** AE, CB, DC, MC, V.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 5:30-11, Sat. 6-11:30. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., 226-3545. Casual. French-American. Spcls: pot-au-feu, grilled fish with mesquite wood. Res. sug. L Tues.-Sat. noon-3:30. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M-E)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Ent. nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

VISTA INTERNATIONAL—3 World Trade Center, 938-9100. **American Harvest:** Formal. American. Spcls: roast duck with apples, potlach salmon, canyon steak roast. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M) Greenhouse Restaurant & Wine Bar:** Casual. Regional American. Res. nec. Open daily B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. 6-10:30. **(M) Tall Ships Bar:** Casual. American. Spcls: pot pies & sandwiches. Open Mon.-Fri. 11:30-8:30. Cocktails Sat. 5-1 a.m., Sun. 1 p.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

WASHINGTON STREET CAFE—433 Washington St., at Vestry, 925-5119. Casual. American-Continental-Wine Bar. Spcls: fish daily, fresh pasta. Res. sug. L Mon.-Fri. noon-6. D Sun.-Fri. 6-2, Sat. to 4. Br Sun. noon-6. **(M)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(E). Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D Tues.-Sun. 6-11:30. S to 1:30. Br Sun. 11-3. Ent. 11 p.m.-4 a.m. Closed Mon. **(M)** AE, CB, DC.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: *mousse of salmon,* paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M).** AE, MC, V.

ASTI—13 E. 12th St., 741-9105. Arias by staff and diners. Casual. Italian. Res. sug. D only Tues.-Thurs. & Sun. 5-1 a.m., Fri.-Sat. to 1:30. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of chicken in champagne sauce, veal marsala, fettuccine Alfredo. Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D daily 5-11:30. Complete D. Piano nightly. Free D parking. **(M)** AE, CB, DC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. **(M)** AE, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: veal chop, fresh fish, pasta, garden-fresh vegetables. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-11:30. Br Sun. noon-3:30. Pianist nightly. **(M)** AE, MC, V.

EL CHARRO—4 Charles St., 242-9547. Casual. Mexican-Spanish. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro II—58 E. 34th St.** 689-1019. Closed Sun. **(I-M)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(M)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L Tues.-Sun. noon-3. D Tues.-Sun. 4-9. S Tues.-Sun. 9-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

HORNBLOWERS ON HORATIO—59 Horatio St., 741-7030. Casual. Continental. Spcls: fresh poached salmon with hollandaise sauce, stuffed brook trout, duck à l'orange, veal in tarragon sauce. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Br Sat.-Sun. noon-4. **(M)** AE.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. Buffet L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:45, Sun. 5-11. S to 2 a.m. Ent. Private parties. **(M)** AE, CB, DC, MC, V.

K.O.'s—99 Bank St., 243-0561. Casual. American. Spcls: double porterhouse steak, prime rack of lamb, fresh fish daily. Res. sug. D Sun., Tues.-Thurs. 5-10:30, Fri.-Sat. to 11:30. Closed Mon. **(M)** AE, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: baked tilefish, veal alla Borgia, chicken Valdostana. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: shrimp with dill, rack of lamb Provençal. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri.-Sat. to 1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. D Mon.-Fri. 5-11, Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Fri. 5-8, Sat. to 10:30. Free parking. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual.

Eastern European home cooking. Spcls: stuffed cabbage, kasha with beef chunks, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(M)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(M)** AE, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, MC, V.

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. **(M)** AE, MC, V.

CEDARS OF LEBANON—39 E. 30th St., 725-9251. Casual. Middle-Eastern. Spcls: shish kebab, falafel. Res. sug. L daily noon-3. D daily 5-11. Complete L & D. Belly dancer Fri. & Sat. **(I)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, stone crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L 11:45-3. D 5:15-9. S 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. British-Continental. Spcls: roast duckling à l'orange, veal porterhouse steak, Cornish pasty.. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Br. Sat.-Sun. noon-4. Pianist Wed.-Sat. & Br Sun. **(M)** AE, DC, MC, V.

HORN & HARDART-AUTOMAT—200 E. 42nd St., 599-1665. Casual. American. Spcls: baked macaroni & cheese, fresh steamed vegetables plus the automat windows. Open daily 6 a.m.-10 p.m. **(I)** No Credit Cards.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: paella, cassoulet, chicken paillard, penne alla vodka. Res. nec. Open daily 11-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

O'CASEY'S—22 E. 41st St., 685-6807. Dress opt. American-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

THE PARK TEN—10 Park Ave., at 34th St., 889-1310. Jacket required. International. Res. sug. L Mon.-Sat. 11:30-3:30. D daily 5:30-midnight. S to 2 a.m. Complete L. Ent. nightly. **(M-E)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. **(I-M)** AE, CB, DC, MC, V.

RISTORANTE DOMENICO—120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spcls: veal piccante, red snapper marichiaro, lobster fra diavolo. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SAPPHIRE—135 Third Ave., at 15th St., 260-7690. Casual. Mandarin-Hunan-Cantonese-Szechuan. Spcls: Peking duck, beef with orange flavor, Queen Young jumbo shrimp, Sapphire seafood delight. Res. sug. Open Mon.-Fri. 11-10:30, Sat.-Sun. 11 a.m.-11:30 p.m. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, Park Ave. at Grand Central, 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

YOUNG BIN KWAN—10 E. 38th St., 683-9031. Casual. Korean-Japanese. Spcls: poolgoki, kalbikooi, sashimi. Res. sug. Open daily noon-11 p.m. Pianist Mon.-Fri. eves. Private parties 20-200. **(I-M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued baby-back ribs, incl shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. **(I-M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Open Sun.-Thurs. 11 a.m.-4 a.m., Fri.-Sat. to 6 a.m. Br Sat.-Sun. 11-5. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. English-French. Spcls: mutton chop, London mixed grill, oysters with leek mousse, Cambridge burnt cream. Res. nec. B Mon.-Fri. 8-11. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Casual. Continental-Nouvelle. Spcls: Ballroom pillow of chicken, marinated saddle of lamb poivrade, baked brook trout and salmon ricard, sorbet. Res. sug. D daily 6-11. S daily 11-2. Ent. **(M-E)** AE, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostane, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-10, Fri. to 11:30, Sat. to midnight. Complete D 5-10. Pianist Mon.-Sat. from 5. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: marinated fresh mussels, milk-fed veal, boneless roast duckling. Res. sug. D Mon.-Sat. 5:30-midnight. Pianist Jorge Rios nightly. Private parties. Closed Sun. **(M)** AE, V.

43rd-56th Streets, East Side

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-3. Late menu from 10:30 p.m. **(M)** AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. **(I)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3:30-11, Sat. 4-11:30, Sun. 4-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 4. Br Sun. 11:30-4. D Sun. 4:30-11. **(I)** AE, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 3-1 a.m., Sun. noon-1 a.m. Valet parking after 6. **(I-M)** AE, CB, DC, MC, V.

DOSANKO—10 E. 52nd St., 759-6361. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. **(I)** No Credit Cards

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(E)** AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. S to midnight (exc Sat.). Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. Open Mon.-Sat. noon-midnight. Br. Sat. 11:30-3:30. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Dress opt. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, DC, MC, V.

LA CHANSONETTE—890 Second Ave., at 47th St., 752-7320. Dress opt. French. Spcl: rack of lamb. Res. sug. D only Mon.-Sat. 6-2 a.m. Complete D. Shows & dancing. Reduced-rate D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5 (cover dinner). Complete L. **(E)** AE, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, DC, MC, V.

LE CYGNE—53 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: dentice in bianco, pollo Valentino, scaloppine Boscaiola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Continental-Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D daily 6-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. **(M-E)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

MONA LISA—936 Second Ave., bet. 49th & 50th Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30, Sun. 2-10. S to midnight. **(M)** AE, CB, DC.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORMONDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dress opt. Italian-Continental. Spcl: steak. L daily 11-4. D daily 6-1 am. Complete D (M) AE, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M-E)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRONTO RISTORANTE—801 Second Ave., at 43rd St., 687-4940. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Fri. 11:30-4:30. D Mon.-Fri. 5-11:30. Closed Sat.-Sun. **(M)** AE, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice cream. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E). Peacock Alley Restaurant & Cocktail Lounge:** Dress opt. Continental-style and nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m.Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V.

ARAGAWA—36 W. 56th St., 541-5136. Jacket required. Continental-American. Spcls: steak, veal chops, charcoal broiled chicken. Res. nec. L Mon.-Sat. 11-3. D Mon.-Sat. 5-11. Closed Sun. **(E)** AE, DC, MC, V.

ARTHUR'S—44 W. 56th St., 581-9765. Casual. Continental-American. Spcls: steak, lobster. L Mon.-Sat. 11:30-3. D Mon. 4-8, Tues.-Sat. 4-midnight. Complete D. Singing waiters and waitresses. Ent. nightly from 5:30. No min. or cover. Parties. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BEGGARS BANQUET—125 W. 43rd St., 997-0959. Casual. American. Spcls: steak, chicken piccata, spaghetti carbonara. Res. sug. L Mon.-Sat. 11:30-5. D Mon. 5-9, Tues.-Sat. to 11. Closed Sun. **(I-M)** AE.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-1 a.m., Fri.-Sat. to 2, Sun. 2 p.m.-1:30 a.m. **(I-M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D daily 5:30-11. Complete L & D. Free D parking. **(M)** AE, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open Mon.-Sat. noon-2 a.m. Ent. Wed.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30, Sun. 4-11. Pre-theater D 5-9. **(M).** AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535. Dress opt. Spanish. Spcls: paella, mariscadas. Res. sug. L Mon.-Fri. noon-3. D daily 3-11. **(I-M)** AE, DC, MC, V.

FALSTAFF—870 Seventh Ave., at 56th St., in the NY Sheraton Hotel, 247-8000. Pub-style. Spcl: 20-oz steak. L Mon.-Fri. noon-2:30. D daily 5:30-11. Complete D. Pianist Mon.-Fri. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. **(M)** AE, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. nec. Open noon-midnight daily. **(M-E)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1 hr later. **(I-M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon - midnight. **(M)** AE, DC, MC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—144 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. noon-2 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KONA TIKI—163 W. 52nd St., 246-5656. Casual. Hawaiian-American. Spcls: shredded duck with Chinese vegetables, sirloin & king crab leg. Res. sug. Open Sun.-Thurs. 11:45-3 a.m., Fri.-Sat. to 4 a.m. Dancing from 10. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11. After-theater dining. Private parties. Closed Sun.& holidays. **(M)** AE, DC, MC, V.

LE PETIT DOMINIQUE—69 W. 55th St., 489-7655. Casual. French. Spcls: couscous, canard au kiwi, rack of lamb. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcl: steak au poivre flambé. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—119 W. 56th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French. Spcls: mille-feuille de ris de veau, salad of lobster, tourte de faisán. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spcls: pollo Bolognese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-3. D 3-midnight. Free parking after 6 p.m. Parties. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

MILDRED PIERCE—345 W. 46th St., 582-4801. Casual. American-Continental. Spcls: broiled brie with fruit, chili, fresh pasta, rack of lamb. Res. sug. L Tues.-Sat. noon-4. D daily 5-midnight. S daily to 2 a.m. Br Sun. noon-4. Pianist Thurs.-Sat. **(M)** AE, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: bratwurst roesti, boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

NEW YORK HILTON—Ave. of the Americas & 53rd St., 586-7000. **Hurlingham's:** Dress opt. International cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m., Sat.-Sun. from 8. L daily noon-2:30. D & S 5-11:30. Pianist nightly 6-11:30. **(M). Sybils:** Res. sug. Buffet L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S nightly 8-11:30. Cocktails and dancing to 4 a.m. **Mirage Lounge:** open for cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **Kismet Lounge:** Cocktails daily 5-1 a.m. Ent. 6-midnight. **International Promenade:** Cocktails 11:30 a.m.-3 a.m., Sun. from noon. Afternoon tea. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

PROMENADE CAFE—Rockefeller Ctr., 757-5731. Casual. American-Continental. Spcls: roast prime ribs, chops, salads. L Mon.-Fri. 11:15-3. D daily 4:30-10:15. Br Sat.-Sun. 11:15-3. Private party room for 200. **(M)** AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikka. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5:30. Complete D. Pianist Eddie Heywood Mon.-Sat. 7-11. **(E)** AE, CB, DC, MC, V.

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V.

THE SLATE STEAK HOUSE—852 Tenth Ave., at 56th St., 581-6340. Casual. Steak & prime ribs in upstairs room. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: paglia e fieno, scaloppine Anna Elisabetta, mignonette Casino. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Third Ave. at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued baby back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11. **(I-M)** AE, DC, MC, V.

DA CESARE—151 E. 60th St., 838-7995. Jacket required. Italian. Spcls: pappardelle alla messalina, carrie di vitello alla Cesare, pollo alla lucullo. Res. sug. Open Mon.-Thurs. noon-10:30, Fri.-Sat. to 11:30. Guitarist Tues.-Sat. Private parties. Closed Sun. **(M)** AE, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

GUARINI—1063 First Ave., at 58th St., 753-2065. Jacket required. Northern Italian. Spcls: gnocchi with asparagus, shrimps Guarini, veal Saint Elena with artichokes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

OLIVER'S—141 E. 57th St., 753-9180. Casual. American. Spcls: prime ribs, lobsters, hamburgers, salads. L Mon.-Fri. 11:30-5, Sat. from noon. D Mon.-Wed. 5-midnight, Thurs.-Sat. to 1. Br Sun. noon-4. **(I-M)** AE, CB, DC, MC, V.

PALACE—420 E. 59th St., 355-5150. Formal. Haute cuisine. Spcls: salad de homard Palace, côte de boeuf rôti bressant, white chocolate mousse Brillat-Savarin. Res. nec. L Mon.-Fri. noon-2. D Mon.-Sat. 7-10. Complete L & D. Closed Sun. **(E)** AE, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(M)** MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

THURSDAY'S—57 W. 58th St., 371-7777. Casual. Spcls: fish, steak, burgers. Res. sug. Continuous menu from noon. Spec. champagne Br Sun. noon-4. *Dancing after 10 p.m.* & Br Sun. **(I)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, cappelli d'angelo all'ortlane. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

ADAM'S RIB—23 E. 74th St., off Volney Hotel lobby, 535-2112. Dress opt. American. Spcl: roast prime ribs of beef. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. & Sat. 4:30-11:30, Sun. 4:30-10:30. **(M)** AE, CB, DC, MC, V.

BISTRO DO BRASIL—1371 First Ave. at 74th St., 734-8318. Casual. Brasilian. Spcls: feijoada, camaroa à baiana, camaroa à paulista. Res. sug. L daily noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist Fri.-Sun. **(M)** AE, DC.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 5-midnight, Fri. to 1, Sat. 6-1, Sun. 6-midnight. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Bobby Short Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. Executive L. **(M-E)** AE, DC.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, omelettes, *salad. Open daily 11:30 a.m. to legal closing.* Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. **(E)** AE, CB, DC, MC, V.

L'AIGLON—1568 First Ave. at 81st St., 628-4100. Dress opt. Continental-Nouvelle. Spcls: bouillabaisse (Fri.), veal L'Aiglon, seasonal game. Res. nec. D daily 5:30-11:30. Private parties. **(M)** AE, CB, DC, MC, V.

L'ANGOLETTO—1491 Second Ave., at 78th St., 861-4146. Casual. Northern Italian. Spcls: gnocchi tre colore, zuppa de pesce, cannelloni, scaloppine al'Angoletto. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30, Sun. 1-10. Private parties for 50. **(M)** AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M-E)** AE, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: seafood Savannah, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon.-Fri. 5-midnight, Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

P.J. MORIARTY—1034 Third Ave., at 61st St., 838-2438. Casual. American. Spcls: lamb chops, prime ribs of beef, seafood. L Mon.-Fri. 11-5. D Mon.-Sat. 5-midnight, Sun. from 4. **(M).** AE, CB, DC, MC, V.

THE REGENCY—Park Ave., at 61st St., 759-4100. **Le Restaurant:** Dress opt. Continental. Spcls: red snapper en croûte, mignon of lamb Bretton. Res. sug. B daily 7-11. L daily noon-3. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

WOODS—718 Madison Ave., bet. 63rd & 64th Sts., 688-1126. Casual. Continental. Spcls: steamed vegetable plate, pasta. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

BROADWAY BAY—2178 Broadway., at 77th St., 362-5234. Casual. Seafood. Spcls: lobster, pasta. Open Mon.-Sat. 11:30-1 a.m., Sun. 3-midnight. **(I-M)** AE, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh fish, seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

TICKER'S STEAK HOUSE WEST—320 Columbus Ave., at 75th St., 799-4073. Casual. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Thurs. 4-after midnight. S Fri.-Sat. 4-4. Mon.-Thurs. spcl. D menu. Jazz Fri. & Sat. **(I-M)** AE, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bay Ridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

LISANNE—448 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. Casual. French. Spcls: poached salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. nec. D Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. **(M)** MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. Free launch service. **(E)** AE, DC.

Queens

AMBER LANTERN—Flushing, 150-24 Northern Blvd., 445-9500. Dress opt. Continental-American. Spcls: veal zangara, fresh fish daily. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 2 a.m. Br Sun. 11-3. Ent. & dancing. Private parties 10-200. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

SUSHI KAZU—Flushing, 41-32 Main St., 939-4004. Japanese. Tatami room. Sushi bar. Spcl: shabu shabu. D Mon.-Tues., Thurs.-Fri. 5-11, Sat. noon-11, Sun. noon-10. Complete D. Free parking. Closed Wed. **(I-M)** AE, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd 242-9066. No credit cards.

BECHET'S—1319 Third Ave. 879-1001. French-Continental cuisine. Music starts at 9. AE.

BLUE NOTE—131 W. 3rd 475-8592. Three shows nightly, beginning at 10. AE, MC, V.

THE BOTTOM LINE—15 W. 4th 228-7880. Shows at 9 & midnight. No credit cards.

CHILIE'S—142 W. 44th 840-1766. Chili parlor with entertainment by blues singers. 1/13, Jeff Izzo. 1/15, Marva Sheldon. AE, CB, DC, MC, V.

THE COOKERY—University Pl. at 8th 674-4450. Sun.-Tues., singer pianist Arthur Siegel. Wed.-Sat., blues singer Alberta Hunter with Gerald Cooke on piano and Jimmy Lewis on bass. MC, V.

EAGLE TAVERN—355 W. 14th 924-0275. Mon., Irish Session. Other nights, guest performers. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave. 533-7902. 1/12-17, Tito Puente, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. 1/19-24, Steve Kuhn Group. AE, MC, V.

R.T. FIREFLY—Bleecker St. at Broadway 254-3130. Small room with a restaurant upstairs. 1/12, The Fictions. 1/15, B-Girls' Metro Men. 1/16, The Colors. Showtimes at 10:30 & 12:30. No credit cards.

FOLK CITY—130 W. 3rd 254-8449. 1/11, 18, Hootenanny. 1/12, Ken McGorry Band. 1/13, Jaime Bartlestone. 1/14, Elliot Simon Band. 1/15, 16, John Renbourn & Stefan Grossman. 1/19, Eric Lesselbaum Band. Shows at 9:30 & 11. No credit cards.

FREDDY'S—308 E. 49th 888-1633. Restaurant/bar/cabaret. 1/11, Joan Susswein. 1/12, 13, Shelle Ackerman. 1/14-16, Harvey Granat. AE, DC, MC, V.

GREENE STREET—101 Greene St. 925-2415. Multilevel floors for entertainment. 1/11, 18, Bob Cunningham & Bross Townsend. 1/12, 13, David Liebman. 1/14, 15, Mike Manieri. 1/16, Lee Genesis. 1/19, 20, Tony Smith. AE, MC, V.

GREGORY'S—63rd & First Ave. 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Joe Puma Trio featuring Alicia Sherman. Mon.-Sat., 7-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Music Room: 1/12, Nancy Waldeman. Songs from 6:30-8. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Chuck Folds Trio play for dancing, alternating with pianist Judd Woldin. Sun. 4-midnight, Roger Paige Trio & Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. No credit cards.

JIMMY RYAN'S—154 W. 54th 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl. 228-8490. Atmospheric jazz and dining room with music starting at 10. 1/12-16, guest pianist with bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LES MOUCHES—260 11th Ave. at 26th 695-5190. Restaurant/Cabaret. 1/13-16, a guest singer Shows at 11:30 AE, CB, DC, MC, V.

LUSH LIFE—Thompson & Bleecker. 228-3788. Jazz club. 1/12-16, Chico Freeman Group. 1/18, 19, John Hicks Quartet.

MARTY'S—Third Ave. at 73rd 249-4100. Thru 1/16, Barbara McNair, Mon.-Thurs. at 9 & 11; Fri. at 10 & midnight, Sat. at 11 & 1/18-2/6, Mort Sahl returns! AE, MC, V.

MICHAEL'S PUB—211 E. 55th 758-2272. Thru 2/28, George Shearing, two sets nightly beginning about 9:15. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave. 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Stan Rubin. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th 228-8888. Dance to the Big Beat; Showtime, 11:30. 1/11, Moonbeam. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So. 242-4694. 1/11, 18, Ed Palermo Big Band. 1/12, Chuck Loeb. 1/13, Mark Sherman Band. 1/14, Roland Vazquez & the Urban Ensemble. 1/15-17, Gary Burton Quartet. Music at 10, 11:30, & 1 a.m. MC, V.

S.N.A.F.U.—Sixth Ave. at 21st 691-3535. 1/19, Burke & Douglas; Glorious Strangers. 1/20, Marc Black; Michael Wendroff. AE, MC, V.

SWEET BASIL—88 Seventh Ave. So. 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 1/12-16, Abbey Lincoln. AE, MC, V.

SWEETWATER'S—170 Amsterdam A fine A next-to-Lincoln Center eatery with entertainment. 1/11-20, Chris Calloway (yes, that's Cab's daughter) sings. Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

TRAMPS— 125 E. 15th 777-5077. Thru 2/13, pianist Cousin Joe. No credit cards

TRAX—100 W. 72nd 799-1554. 1/6, Candy Apple. 1/11, The Roll-ons. 1/12, Pam Windo. 1/13, Nobody's Fool. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. *The Late, Late Show,* hypnotic events starring Robert Halpern who relies on audience participation to entertain you. Fri. at 11:30, Sat. at 12:30 a.m. 1/15 at 11, Al Grey & The Jazz Revue. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So. 255-4037. 1/11, 18, Mel Lewis Big Band. 1/12-17, Chet Baker Quartet. 1/19-24, Kai Winding/Curtis Fuller Quintet. No credit cards.

THE WEST END—2911 Broadway 666-9160. Jazz, nightly from 9. 1/11, 18, Honky Tonk Part 3 with Percy France. 1/12, 19, Jo Jones and Friends. 1/14-16, George Kelly's Jazz Sultans. 1/17, Al Casey. 1/20-24, Joe Albany's New Yorkers. MC, V.

Country/Western

CITY LIMITS—10th & Seventh Ave. 243-2242. Country music and dancing. 1/10, Soozie & High in the Saddle. 1/11-13, 17, 18, Tennessee Hat Band. 1/14, Scioto County Band 1/15, 16, Blackwater. 1/19-23, Tumbleweed. No credit cards.

LONE STAR CAFE—Fifth Ave. at 13th 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 5-2 a.m. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave. bet. 48th & 49th 751-5470. Country music hang-out. 1/11-13, Three Penny Opera. 1/14-16, Barbara Ella. 1/17-20, the Johnston Brothers. AE, DC, MC, V.

SUNDOWN—227 E. 56th 755-1725. Country & Western music plus dancing nightly, from 8-4 a.m., shows at 10. 1/11, Dale Allen & Pearl Studs. 1/12, Moffett McDonnell Band. 1/13, 17, 20, Blackwater. 1/14, Shawn Colvin. 1/15, 16, Dixie Doughboys; Katlin Hanford Band. 1/18, Clogging Lessons; Cimarron. No credit cards.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave. 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

CITY LIGHTS, N.Y.—347 Amsterdam Ave. 580-1368. Comedy club. Tues.-Thurs., Sun. at 9. Fri. & Sat. at 9 & 12. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave. 593-1650. 1/11-15, comedian Robert Klein, Mon.-Sat. at 9:30 and midnight. Sun. at 9:30, talent showcase. And impressionist Dennis Blair returns 1/16. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave. 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave. 752-1165. Professional magicians appear Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, Cozart and Roberts, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St. 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Wed., Pamela Smith. Thurs., Guy Davis. Fri. & Sat. thru Jan., Chuck Sacci. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave. 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave. bet. 58th & 59th 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

EL MOROCCO—307 E. 54th 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Wed.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th 838-8384. Restaurant which serves up jazz and dancing. Thru 1/16, the Scott Russ & Honey Jackson Quartet, with singer-pianist Tommy Furtado. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th 752-0200. Split-level supper club. Jerry Scott plays, for listening/dancing nightly (except Sun.) from 8. **In the Lounge:** pianist-singer Baba Mota. AE, DC, MC, V.

REGINE'S—502 Park Ave. 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs., Sat. & Sun. from 2:30; Wed. from 6, Fri. from 6:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th 947-8940. Dining and cheek-to-cheek dancing to the Irving Fields Trio, Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

WEDNESDAY'S—210 E. 86th 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. AE, DC, MC, V.

Floor Shows

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "Los Chavales" nightly at 9:30 & midnight, on Sat. 8:30, 11:30, & 1:45 a.m. Closed Mon. **Flamenco Suite:** An authentic Tablao Flamenco featuring dancers singers, and guitarists, from 10:30 AE, CB, DC, MC, V.

CLUB IBIS—151 E. 50th 753-3884. Continental restaurant with exotic decor. A revue, *Hugs & Kisses,* twice nightly 9 & 11:30, thrice Sat., 8:45, 11:15, 1:30 a.m. Upstairs: **El Sultan,** with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

DARVISH—23 W. 8th 475-1600. Middle Eastern restaurant with two floor shows featuring singers and bellydancers, plus dancing, every night but Mon. Shows at 10:30 & 1:30. AE, CB, DC, MC, V.

EL AVRAM—80 Grove St. 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

LA CHANSONNETTE—890 Second Ave. 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Aznavour, Mon.-Sat. Stanley Brilliant Trio for cheek-to-cheek dancing. AE, CB, DC, MC, V.

MICKEY'S—44 W. 54th 247-2979. Restaurant/bar/cabaret. On Mondays & Saturdays at 8, revue. *The Lord Loves Music,* 1/12, Nancy Sondag. 1/13-16, High-Heeled Woman. 1/18, Animal Crackers. AE, CB, DC, MC, V.

THE NEW BALLROOM—253 W. 28th 244-3005. Restaurant/cabaret. Chita Rivera's still here, thru 1/17, Tues., Wed., Sun. at 9, Thurs. 9 and 11, Fri.-Sat. 9 & midnight. Closed Mon. AE, MC, V.

ONCE UPON A STOVE—325 Third Ave. 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 8, *"From High Atop The Altoona Motor Hotel"* a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

PANACHE—at The Magic Pan—1409 Ave. of the Americas 765-5080. *"Workin' Nights"* - a musical revue featuring Jan Hunter, Sidney Myer and others, Fri.-Sat. 8:30 & 11:30. AE, MC, V.

PLAYBOY CLUB—5 E. 59th 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to guest performers in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Grover Mitchell and the Heart of the Basie Band play for dancing (exc. Mon.). AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th. 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

SIROCCO—29 E. 29th 683-9409. "Mideast in the Big Apple" featuring Edna Lev, Julie George, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

Hotel Rooms

ALGONQUIN—59 W. 44th 840-6800. **Oak Room:** Steve Ross, his piano, his songs, every Wed.-Sat. 9 to 1 a.m., Sun. from 5:30. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th 744-1600. **Cafe:** Thru 1/23, Bobby Short, Tues.-Sat., 10 & midnight. **Bemmelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, Mon.-Fri. 5:30-10:30, Sat 7:30-12:30. AE, CB, DC, MC, V.

HILTON—53rd & Sixth Ave. 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Bob Gerardi. **Sybils:** Mon-Sat, except Thurs, 7-midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11, Bob Gerardi plays Wed. & Thurs. AE, CB, DC, MC, V.

PIERRE—Fifth Ave. at 61st 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave. at 59th 759-3000. **Edwardian Room:** Dance music by the Roger Stanley Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd and Seventh Ave. 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Eddie Heywood entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, thru 1/29, the Susan Bradley Duo, then the Charles St. Paul Show, Mon.-Sat. at 10:30 & 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth 355-2800. **Le Petit Restaurant:** Bob Dawson plays Mon.-Tues., 7:30-1 a.m. Jim Newman plays, Wed.-Thurs. Ed Goldman plays Fri.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th 753-4500. **King Cole Room:** Thru 1/16, *"They Say It's Wonderful"* featuring Andrea McArdle, Larry Kert, Terry Burrell and Debbie Shapiro. Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Astor's:** Thru 1/30, Dee Dee Kelly & the New York Express. Mon.-Thurs., 9-1 a.m., Fri. & Sat., from 10-2 a.m. AE, CB, DC, MC, V.

TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

UN PLAZA—44th & First Ave. 355-3400. **Ambassador Lounge:** A greenhouse with muted lights and Dick Hankinson at the piano, Mon.-Fri., 5:30-12:15 a.m. Sat. from 5:30, composer/pianist Baldwin Bergersen. Sun. 6-midnight, pianist Earl Rose. Brunch, 12-3, Dick Hankinson plays. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. **Hideaway:** Pianist/singer George Feyer returns Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

WESTBURY—Madison Ave. & 69th 535-2000. **Polo Bar:** Restaurant with entertainment featuring singer/pianist Michael Roberts Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th & Lexington Ave. 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Tues. from 7:30. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

JACQUES'—210 E. 58th 753-5513. Elegant, romantic Hungarian restaurant with Paul Corcsi's Hungarian Gypsy Orchestra alternating with singer/pianist Stephen Donet nightly, 7 to 1 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd 661-5757. French restaurant with pianist John Bayless, music from 7:30 to midnight, Mon.-Sat. Closed Sun. AE, CB, DC, MC, V.

RAGA—57 W. 48th 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

Piano Rooms

DUPLEX—55 Grove St. 255-5438. Cabaret/piano bar. 1/11, Deborah Unger; Lynda Rodolitz. 1/12, Janet Rubenstein; Gary Reed. 1/13, Rochelle Seldin. 1/14, Kay Cummings; Carol O'Shaughnessy. 1/15, Nancy La Mott. 1/16, Karen Mason with Brian Lasser. 1/17, Teri Lynn Paul; Kenneth Bryan. No credit cards.

LE VERT GALANT—109 W. 46th 582-7989. Great French restaurant. Pianist/singer Danny Apolinar in lounge Mon. from 7:30. Jerry Tov Greenberg entertains, Tues.-Sat. from 7:30. AE, CB, DC, MC, V.

PIANO BAR—68th & Broadway 787-2501. Singer Houston Allred, Wed.-Sun., Open nightly from 9. AE, DC, MC, V.

THE RAVELLED SLEAVE—79th at Third Ave. 628-8814. Continental restaurant. Arnold Nelson and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd 831-1900. Piano bar/restaurant. Tues.-Sat., 8:30 until late, late, late, song stylist Louis Hancock at the piano, with Bobby Arkin on bass. Sun.-Mon., from 8, Chris Denny plays. AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St. 925-3120. **Upstairs:** Thru 1/14, Tony Darrow and Donna Cellini, nightly at 10 & 12. AE, CB, DC, MC, V.

VILLAGE CORNER—Bleecker St. & LaGuardia Pl. 473-9762. Tues. & Thurs.-Sun., pianist Lance Hayward; Jim Roberts plays Wed. AE, MC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles. 255-1650. Murray Grand, Tues.-Sat., 8:30-1 a.m. Robert Neubert Sun.-Mon., 8:30-1 a.m., Wed.-Sat. 5:30-8. AE, MC, V.

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TELEVISION

Daytime, Jan.13-15 and 18-19

② **WCBS** 212-975-4321
④ **WNBC** 212-664-4444
⑤ **WNEW** 212-535-1000
⑦ **WABC** 212-887-7777
⑨ **WOR** 212-764-7000
⑪ **WPIX** 212-949-2428
⑬ **WNET** 212-560-2000
㉑ **WLIW** 516-454-8866
㉛ **WNYC** 212-566-3112
Ⓗ **HOME BOX OFFICE** 212-484-1100
Ⓢ **SHOWTIME** 212-880-6600
Ⓤ **UPTOWN** 212-942-7200
Ⓦ **WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
⑤ New Zoo Review
⑦ News
⑨ Joe Franklin
⑪ Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
⑬ Wed, Tue/It's Everybody's Business

6:08
② News

6:25
④ Health Field
⑦ Listen and Learn

6:30
② Sunrise Semester
⑤ Battle of the Planets
⑪ Hot Fudge
⑬ Wed-Fri,Tue/Captioned News
Mon/Inside Albany
Ⓢ Wed/**Movie:** Resurrection
Thu/**Movie:** Barnaby and Me
Fri/**Movie:** Journey Back to Oz
Mon/**Movie:** The Elephant Man
Tue/**Movie:** Breaker Morant

6:45
㉑ A.M. Weather

7:00
② Captain Kangaroo
④ Today
⑤ Bugs and Porky
⑦ *Good Morning* America
⑨ Jimmy Swaggart
⑪ Popeye
⑬ Wed-Fri, Tue/N.J. News
Mon/Enterprise
㉑ Lilias, Yoga and You

7:30
② Morning
⑨ Jim Bakker
⑪ *Tom and Jerry*
⑬ MacNeil/Lehrer Report
㉑ Wed-Fri, Tue/L.I. Newsview
Mon/Washington Mainstream

8:00
⑤ Great Space Coaster
⑪ MGM Cartoon Festival
⑬ Wed/Odyssey
Thu/Survival Special
Fri,Mon/Cosmos
Tue/Nova
㉑ Sesame Street
Ⓢ Fri/Someone's in the Kitchen with Jaime

8:30
⑤ Flintstones
⑨ Wed,Mon/Meet the Mayors
Thu,Tue/Nine on N.J.
Fri/Newark and Reality
⑪ Hector Heathcote
Ⓢ Wed, Thu/Showtime
Fri/**Movie:** 9 to 5
Tue/Jonathan Winters

9:00
② Lives We Live
④ Donahue
⑤ Brady Bunch
⑦ Richard Simmons
⑨ Straight Talk
⑪ Munsters
⑬ Sesame Street
㉑ Instructional School Service through 3:00 p.m.
Ⓢ Wed/**Movie:** The *Electric Horseman*
Thu/John Curry's Icedancing
Mon/**Movie:** Barnaby and Me
Tue/Perfectly Frank

9:30
② Leave It to the Women
⑤ My Three Sons
⑦ Good Morning New York
⑪ Civic programming

10:00
② One Day at a Time
④ Regis Philbin
⑤ Waltons
⑨ *Romper Room*
⑬ Instructional programming thru 4:00 p.m.

10:30
② Alice
④ Blockbusters
⑪ Mike Douglas
Ⓢ Thu, Tue/Aerobicize
Fri/Showtime
Ⓦ Wed/**Movie:** Smokey and the Bandit II
Thu/**Movie:** Murder My Sweet
Movie: The Kid from Not-So-Big
Mon/**Movie:** Dunderklumpen
Tue/**Movie:** Five Came Back

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Hour Magazine
⑦ Love Boat
⑨ Let's Make a Deal
Ⓢ Wed/**Movie:** Libel
Thu/**Movie:** The Last Time I Saw Paris
Fri/**Movie:** Bells Are Ringing
Mon/**Movie:** Any Number Can Play
Tue/**Movie:** Sunday in New York

11:30
④ Battlestars
⑨ Pitfall
⑪ Another Life

12 **NOON**
② World of People
④ Password Plus
⑤ Midday
⑦ Family Feud
⑨ News
⑪ Candid Camera

12:30
② Young and the Restless
④ Doctors
⑦ Ryan's Hope
⑪ Inn Midday Edition

1:00
② As the World Turns
④ Days of Our Lives
⑦ All My Children
⑨ John Davidson
⑪ 700 Club
Ⓢ Wed/**Movie:** Breaker Morant
Thu/**Movie:** Working
Mon/**Movie:** The Elephant Man
Tue/The Hollywood Knights

1:30
⑤ Super Pay Cards
Ⓢ Fri/**Movie:** 9 to 5

2:00
④ Another World
⑤ Ghost and Mrs. Muir
⑦ One Life to Live
⑨ Treasure Hunt
⑪ Magic Garden

2:30
② Search for Tomorrow
⑤ Bewitched
⑨ Match Game
⑪ Heckle and Jeckle
Ⓢ Thu/Aerobicize

3:00
② Guiding Light
④ Texas
⑤ Addams Family
⑦ General Hospital
⑨ Bonanza
⑪ Magilla Gorilla
㉑ Lilias, Yoga and You
Ⓢ Wed, Thu/Showtime
Tue/Jonathan Winters

3:30
⑤ Get Smart
⑪ Krofft Superstars
㉑ Villa Alegre
Ⓢ Wed/Nutcracker Fantasy
Thu, Mon/**Movie:** Barnaby and Me
Fri/**Movie:** Journey Back to Oz
Tue/**Movie:** Freaky Friday

4:00
② Barnaby Jones
④ *Here's Lucy*
⑤ Gilligan's Island
⑦ Edge of Night
⑨ Wed/**Movie:** Sahara (1943). Humphrey Bogart, Bruce Bennett. Excellent WW2 war action.
Thu/**Movie:** Dead Reckoning (1947). Humphrey Bogart, Lizabeth Scott. Bogey as a WW2 vet avenging the murder of his war buddy. Great acting.
Fri/**Movie:** The Left Hand of God (1955). Humphrey Bogart, Gene Tierney. Bogey incognito in post-WW2 China.
Mon/**Movie:** Each Dawn I Die (1939). James Cagney, George Raft. Outrageous drama of a newspaperman-martyr that works because of top-notch performances.
Tue/**Movie:** 13 Rue Madeleine (1947). James Cagney, Richard Conte. WW2 espionage.
⑪ Tom and Jerry
⑬ Sesame Street
㉑ Wed, Thu, Mon, Tue/Over Easy
Fri/Women's Forum

4:30
④ Mary Tyler Moore
⑤ What's Happening
⑦ People's Court
⑪ Scooby Doo
㉑ Electric Company

5:00
④ ⑦ News
⑤ Bionic Woman
⑪ Good Times
⑬ Mister Rogers' Neighborhood
㉑ Sesame Street
㉛ Wed/Independents
Thu/Odyssey
Mon/A Day with Conrad
Tue/American Indian Artists
Ⓢ Wed/**Movie:** Resurrection
Fri/**Movie:** Freaky Friday

5:30
⑬ Electric Company
㉛ Fri/Tribute to Martin Luther King Jr.
Tue/Checking It Out
Ⓢ Thu, Mon/Showtime

5:45
㉛ City Comment

Evening, Jan.13-15 and 18-19

Wed., Jan. 13

6:00
② ④ ⑦ News
⑤ Charlie's Angels
⑨ Tic Tac Dough
⑪ Happy Days Again
⑬ Dick Cavett
㉑ Masterpiece Theatre: The Flame Trees of Thika
㉛ Brooklyn College Presents

6:30
⑨ Bullseye
⑪ Laverne & Shirley
⑬ N.J. Nightly News
㉛ News from City Hall

6:45
㉛ City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ You Asked For It
⑪ Barney Miller
⑬ Nightly Business Report
㉑ Motorweek
㉛ South by Northwest
Ⓢ Spectacular Evening in Cairo

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ People's Court
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer
㉑ Over Easy
㉛ Indian African Allegory
Ⓗ Bon Voyage, Charlie Brown
Ⓦ **Soccer:** N.Y. Arrows vs. N.J. Rockets

8:00
② Mr. Merlin
④ Real People
⑤ PM Magazine
⑦ Greatest American Hero
⑨ Newark and Reality
⑪ **TV Movie:** Lifeguard (1976). Sam Elliott, Parker Stevenson. The unintentionally absurd drama of a lifeguard's midlife crisis.
⑬ National Geographic
㉑ L.I. Newsview
㉛ The Cruz Brothers & Miss Malloy
Ⓢ Bizarre

8:30
② WKRP in Cincinnati
⑤ Carol Burnett
⑨ Meet the Mayors
㉑ Nightly Business Report
Ⓗ **Movie:** Becket
Ⓢ Laff-a-Thon

9:00
② **TV Movie:** Washington Mistress (1981). Lucie Arnaz, Richard Jordan.
④ Facts of Life
⑤ Merv Griffin
⑦ Fall Guy
⑨ **Hockey:** Rangers vs. Minnesota
⑬ Mark Russell Comedy Special
㉑ Alfred Hitchcock
㉛ Great Performances: Die Fledermaus
Ⓗ **Movie:** Improper Channels
Ⓢ Jonathan Winters
Ⓤ **Movie:** Willie & Phil

9:30
④ Love, Sidney
⑬ All Things Considered
㉑ Doctor in the House
Ⓢ **Movie:** Breaker Morant

9:45
Ⓦ **Movie:** High Country

10:00
④ Quincy
⑤ ⑪ News
⑦ Dynasty
㉑ Soundstage

10:30
⑪ News
⑬ To be announced
Ⓗ **Movie:** Blood Barrier

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑪ Honeymooners
⑬ Dick Cavett
㉑ L.I. Newsview
Ⓤ **Movie:** New Year's Evil

11:30
② WKRP in Cincinnati
④ Tonight
⑤ Kojak
⑦ Nightline
⑨ Racing from Yonkers
⑪ Saturday Night
⑬ Masterpiece Theatre: The Flame Trees of Thika
㉑ Captioned ABC News
Ⓢ **Movie:** Resurrection
Ⓦ **Movie:** Silent Scream

12 MIDNIGHT
② **TV Movie:** Killer on Board (1977). Beatrice Straight, Claude Akins, George Hamilton.
⑦ Love Boat
⑨ **Movie:** Oliver Twist (1948). Robert Newton, Anthony Newley. David Lean's classic version of Charles Dickens' novel about child abuse in early Industrial Britain.
Ⓗ **Movie:** Doctor Zhivago

12:30
④ Tomorrow
⑤ Hogan's Heroes
⑪ Star Trek

1:00
⑤ **Movie:** Guns at Batasi (1964). Richard Attenborough, Mia

Farrow. The British Army in newly independent Africa. Forgettable.

1:10
7 **Movie:** Pray for the Wildcats (1974). Andy Griffith, Robert Reed. Four business associates take a motorcycle trip down the rugged Baja Peninsula.

1:15
S **Movie:** The Electric Horseman

1:30
11 News

2:00
4 Mary Tyler Moore
9 Joe Franklin
11 **Movie:** Time Limit (1970). Richard Widmark, Richard Basehart. A Korean War P.O.W. faces trial for collaborating with the enemy.

2:11
2 **Movie:** The Friends of Eddie Coyle (1973). Robert Mitchum, Peter Boyle.

2:30
4 Millionaire
H **Movie:** California Dreaming

3:00
7 News
9 **Movie:** Return of the Texan (1953). Dale Robertson, Richard Boone, Walter Brennan. Incompetent Western.

3:20
H Charlie Chaplin: The Litlle Tramp

3:30
S Laff-a-Thon

4:00
11 Abbott and Costello
H **Movie:** Becket
S Jonathan Winters

4:10
H **Movie:** The Formula

4:11
2 Lives We Live

4:30
11 Hazel
S **Movie:** Breaker Morant

5:00
11 Biography

5:30
9 Morning Stretch
11 Black Conversations

Thu., Jan. 14

6:00
2 4 7 News
5 Charlie's Angels
9 Tic Tac Dough
11 Happy Days Again
13 Dick Cavett
21 Odyssey
31 N.Y.U. Broadcast Lab
S **Movie:** Double Trouble

6:30
9 Bullseye
11 Laverne & Shirley
13 N.J. Nightly News
31 City Comment
H **Movie:** Chandar, the Black Leopard of Ceylon

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Barney Miller
13 Nightly Business Report
21 Once Upon a Classic: The Talisman
31 Up and Coming

7:30
2 Strange True Stories
4 Family Feud
5 All in the Family
7 Where Were You?
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 Over Easy
31 A Night in Tunisia
H Inside the NFL
S Aerobicize

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Mork and Mindy
9 **Hockey:** Islanders vs. Boston Bruins
11 **Special:** King: A Filmed Record. . .Montgomery to Memphis. Ely Landau's epic documentary about Martin Luther King Jr., composed entirely of newsreel and television footage.
13 Sneak Previews
21 L.I. Newsview
31 Ella
S **Movie:** The Island
W **Movie:** I Remember Mama

8:30
5 **Special:** To Climb a Mountain
7 Best of the West
13 **Movie:** Above Us the Waves (1956). John Mills, John Gregson.
21 Nightly Business Report
H **Movie:** The Elephant Man

9:00
2 Knots Landing
4 Diff'rent Strokes
5 Merv Griffin
7 Barney Miller
21 Sneak Previews
31 Brooklyn Magazine
U **Movie:** The Stunt Man

9:30
4 Gimme a Break
7 Taxi
21 Women's Forum
31 An All Things Considered Special

10:00
2 Nurse
4 Hill Street Blues
5 11 News
7 20/20
13 To be announced
21 More of That Nashville Music
S Pat Collins: The Hip Hypnotist

10:30
9 Basketball: Knicks vs. Phoenix Suns
11 News
21 Mark Russell Comedy Special
31 In Record Time
S Jonathan Winters
W **Movie:** Blackboard Jungle

11:00
2 4 7 News
5 M*A*S*H
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
H The Year That Was: 1981
S **Movie:** The Children
U **Movie:** The Stunt Man

11:30
2 Quincy
4 Tonight
5 Kojak
7 Nightline
11 Saturday Night
13 American Playhouse: Shady Hill Kidnapping
21 Captioned News

12 MIDNIGHT
7 Vegas
H **Movie:** California Dreaming

12:30
2 The Saint
4 Tomorrow
5 Hogan's Heroes
11 Star Trek
S **Movie:** Working
W **Movie:** Once

1:00
5 **Movie:** A Man Alone (1955). Ray Milland. A gunman escapes being lynched in a small town and hides out with the sheriff's daughter. Directed by Milland.
9 Outer Limits

1:10
7 **Movie:** The Impossible Years (1968). David Niven. Lola Albright. A distinguished psychiatrist is unable to understand one of his teenage daughters as she becomes embroiled with boyfriends.

1:30
11 News

1:35
H **Movie:** From the Life of the Marionettes

1:50
2 **Movie:** Moon of the Wolf (1972). David Janssen, Barbara Rush.

2:00
4 Mary Tyler Moore
9 Joe Franklin
11 **Movie:** The Savage Guns (1962). Richard Basehart, Alex Nichol. A gunfighter saves a Mexican town.
S John Curry's Icedancing

2:30
4 Millionaire

3:00
7 News
9 **Movie:** Once Upon a Horse (1958). Dan Rowan, Dick Martin. Pleasant but uneven Western spoof with many cameos of old, great Western character actors.

3:19
2 Lives We Live

3:20
H Inside the NFL

3:30
S Pat Collins: The Hip Hypnotist

3:49
2 **Movie:** The Man Who Could Talk to Kids (1973). Peter Boyle, Robert Reed.

4:00
11 Abbott and Costello

4:20
H **Movie:** Inside Moves

4:30
11 Hazel
S **Movie:** The Island

5:00
11 Biography

5:30
9 Morning Stretch
11 Open Mind

Fri., Jan. 15

6:00
2 News
5 Charlie's Angels
9 Tic Tac Dough
11 Happy Days Again
13 Dick Cavett
21 All Things Considered Television Special
H Hunter's Gold. Part I.

6:30
9 Bullseye
11 Laverne & Shirley
13 N.J. Nightly News
31 City Comment
H Hunter's Gold. Part II.

6:45
31 News from City Hall

7:00
2 7 News
5 M*A*S*H
9 You Asked For It
11 Barney Miller
13 Nightly Business Report
21 Old Houseworks
31 From Jumpstreet
H Inside the NFL
U **Movie:** Steel

7:30
2 In Search of. . . The Elephant Man
5 All in the Family
7 That's Hollywood
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 Over Easy
31 An Interview with Coretta King
S Laff-a-Thon

8:00
2 Dukes of Hazzard
4 NBC Magazine
5 PM Magazine
7 Benson
9 N.Y. Report
11 **Movie:** The Defection of Simas Kudirka (1978). Alan Arkin, Richard Jordan. A Lithuanian attempts to defect to the West.
13 Washington Week in Review
21 L.I. Newsview
31 A Day to Remember
H **Movie:** My Bodyguard
S **Movie:** First Family
W **Movie:** Wolfen

8:30
5 Carol Burnett
7 Bosom Buddies
9 **Hockey:** Rangers vs. Winnepeg Jets
13 Wall $treet Week
21 Nightly Business Report
31 Tribute to Martin Luther King Jr.

9:00
2 Dallas
4 McClain's Law
5 Merv Griffin
7 Darkroom
13 Creativity with Bill Moyers
21 **Movie:** Coney Island (1943). Betty Grable, Cesar Romero, George Montgomery.
U **Movie:** Rip-Off

9:30
13 Ben Wattenberg

10:00
2 Falcon Crest
4 Palms Precinct
5 11 News
7 Strike Force
9 Apple Polishers
13 Martin Luther King Jr.: We Shall Not Forget
H **Movie:** Little Miss Marker
S Perfectly Frank
W **Movie:** Johnny Got His Gun

10:30
9 N.Y. Report
11 News
21 In Record Time

11:00
2 4 7 News
5 M*A*S*H
9 Maude
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
U **Movie:** Playbirds

11:30
2 **Movie:** Parts, The *Clonus Horror* (1979). Tim Donnelly, Dick Sargent, Peter Graves.
4 Tonight
5 Kojak
7 Nightline
9 **Basketball:** Knicks vs. Golden State Warriors
11 Saturday Night
13 **Movie:** Above Us the Waves (See Thu., 8:30 p.m.)
21 Captioned ABC News
S Bizarre

11:45
H **Movie:** Breaker Morant

12 MIDNIGHT
7 Fridays
13 **Movie:** The Nelson Affair (see Thu, 8:30 p.m.)
S **Movie:** 9 to 5
W **Movie:** Divine Nymph

12:30
4 To be announced
5 America's Top Ten
11 Star Trek

1:00
5 Sha Na Na
U **Movie:** Kagemusha

1:15
W **Movie:** H.O.T.S

1:30
5 **Movie:** Billion Dollar Brain (1967). Michael Caine, Karl Malden. Worthwhile sequel to *The Ipcress File;* espionage with Harry Palmer.
7 **Movie:** A Summer Place (1959). Richard Egan, Dorothy McGuire. Young love and old romance threaten to destroy two families during a summer holiday off the coast of Maine.
11 News

1:35
H **Movie:** The Outsider

2:00
4 Mary Tyler Moore
9 Joe Franklin
11 **Movie:** The Twisted Brain (1974). Pat Cardi, John Niland. A student's experiment turns into horror.
S **Movie:** Fear No Evil

2:14
2 **Movie:** The Execution of Private Slovik (1973). Martin Sheen, Gary Busey.

2:30
4 Millionaire

3:00
9 **Movie:** Love of Three Queens (1953). Hedy Lamarr. An actress plays three great queens of history.

3:45
H **Movie:** Bloodline
S **Movie:** First Family

4:00
11 Abbott and Costello

4:05
7 News

4:30
11 Hazel

4:39
2 Lives We Live

5:00
11 Best of Groucho

5:30
5 Underdog
9 **Movie:** Conflict of Wings (1953). Kieron Moore, John Gregson. Anti-R.A.F. drama.
11 Biography
S Bizarre

Mon., Jan. 18

6:00
2 4 News
5 Charlie's Angels
9 Tic Tac Dough
11 Happy Days Again
13 Dick Cavett
21 Duchess of Duke Street II
31 All About TV
S **Movie:** Libel

6:30
9 Bullseye
11 Sanford & Son
13 N.J. News
31 City Comment
H Hans Christian Anderson's Magic Adventure

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked for It
11 Odd Couple
13 Nightly Business Report
21 Woodwright's Shop
31 New Voice

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Day of Disaster
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 Over Easy.
31 Mr. Jazz: A Portrait of Billy Taylor

8:00
2 Mr. Merlin
4 Little House on the Prairie
5 PM Magazine
7 That's Incredible!
9 **Hockey:** Rangers vs. Toronto Maple Leafs
11 **Basketball:** Seton Hall University vs. Boston College
13 Great Performances: Brideshead Revisited

SOLUTIONS TO LAST WEEK'S PUZZLES

P	A	S	T	O	R	A	L	■	D	O	R	S	E	T
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TELEVISION

21 L.I. Newsview
H **Movie:** The Return
S Dottie West: Special Delivery
W **Movie:** Elephant Man

8:30
2 Private Benjamin
5 Carol Burnett
21 Nightly Business Report
31 Auditions

8:35
31 The Nightmare

9:00
2 M*A*S*H
4 **TV Movie:** James Garner in the Long Summer of George Adams (1981). James Garner, Joan Hackett.
5 Merv Griffin
7 **TV Movie:** Fantasies (1981). Suzanne Pleshette, John Gabriel.
21 Life on Earth
31 Black at Yale
S **Movie:** The Elephant Man
U **Movie:** Final Countdown

9:30
2 House Calls
31 The Rehearsal
H The Year That Was: 1981
S The Hollywood Knights

10:00
2 **Special:** People of the Year
5 11 News
13 Voyage of Charles Darwin
21 Creativity With Bill Moyers
31 Heath Brothers in Concert

10:15
W **Movie:** Pardon Mon Affaire

10:30
9 Music World
11 News
H **Movie:** Loophole

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
U **Movie:** New Year's Evil

11:30
2 Quincy
4 Best of Carson
5 Kojak
7 Nightline
9 Maude
11 Saturday Night
13 U.S. Chronicle
21 Captioned News
S Pat Collins: The Hip Hypnotist

12 MIDNIGHT
7 **TV Movie:** Return of the Mod Squad (1979). Michael Cole, Peggy Lipton, Tige Andrews, Clarence Williams III.
9 **Basketball:** Seton Hall vs. Boston College
13 Kup's Show
21 PBS Latenight with Dennis Wholey

12:15
H **Movie:** My Bodyguard
W Blues Brothers

12:30
2 Banacek
4 Tomorrow
5 Hogan's Heroes
11 Solid Gold
S **Movie:** Apocalypse Now

1:30
5 Best of Midday
11 News

1:50
H The Year That Was: 1981

2:00
4 Mary Tyler Moore
9 Joe Franklin
11 **Movie:** Casanova Brown (1944). Gary Cooper, Teresa Wright. A star-vehicle comedy that works despite idiotic premises.

2:15
7 **Movie:** Lolly Madonna XXX (1973). Rod Steiger, Jeff Bridges.

2:18
2 **Movie:** Hijack (1973). David Janssen, Keenan Wynn.

2:30
4 Millionaire

2:50
5 Off the Set
H **Movie:** California Dreaming

3:00
9 **Movie:** The Last Days of Pompeii (1935). Preston Foster, Basil Rathbone. Gladiator action.
S Showtime

3:30
S Dottie West: Special Delivery

3:45
H **Movie:** The Outsider

3:47
2 Lives We Live

4:00
11 Abbott and Costello

4:15
7 News

4:17
2 **Movie:** Punch and Jody (1974). Glenn Ford, Ruth Roman. Executive dropout leaves his pregnant wife and joins the circus, realizing all of his dreams.

4:25
H **Movie:** The Return

4:30
11 Hazel
S Pat Collins: The Hip Hypnotist

5:00
11 Biography

5:30
11 Focus: N.J.
S Showtime

5:55
H Video Jukebox

Tue., Jan. 19

6:00
2 4 News
5 Charlie's Angels
9 Tic Tac Dough
11 Happy Days Again
13 Dick Cavett
21 Life on Earth
31 All About TV
H Peter and the Wolf
S **Movie:** Breaker Morant

6:30
9 Bullseye
11 Sanford & Son
13 N.J. News
31 City Comment
H Video Jukebox

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Odd Couple
13 Nightly Business Report
21 Victory Garden
31 Watch Your Mouth
H **Movie:** Breaker Morant

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Omni
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 Over Easy
31 Black Theatre Movement

8:00
2 Simon & Simon
4 Father Murphy
5 PM Magazine
7 Happy Days
9 **Soccer:** Cosmos vs. Jacksonville
11 **Movie:** Night People (1954). Gregory Peck, Broderick Crawford. Cold War espionage.
13 Life on Earth
21 L.I. Newsview
S **Movie:** The Incredible Shrinking Woman
W **Movie:** Journey Into Fear

8:30
5 Carol Burnett
7 Laverne & Shirley
21 Nightly Business Report

9:00
2 **TV Movie:** Marian Rose White (1981). Nancy Cartwright, Charles Aidman, Valerie Perrine.
4 Bret Maverick
5 Merv Griffin
7 Three's Company
13 American Playhouse
21 Masterpiece Theatre: The Flame Trees of Thika
31 N.Y.U. Broadcast Lab
H Sex is a Three-Letter Word
U **Movie:** Willie & Phil

9:15
W **Movie:** I Remember Mama

9:30
7 Too Close for Comfort
31 Matinee at the Bijou
H **Movie:** Bloodline
S **Movie:** The Island

10:00
4 Flamingo Road
5 11 News
7 Hart to Hart
9 Greatest Sports Legends
21 L.I. Speakout

10:30
9 Newark and Reality
11 News
13 One Last Song on his Mountain

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
U **Movie:** Playbirds

11:30
2 Alice
4 Best of Carson
5 Kojak
7 Nightline
9 Maude
11 Saturday Night
13 **Movie:** The Life and Death of Colonel Blimp (1943). Roger Livesay, Deborah Kerr.
21 Captioned ABC News
H **Movie:** The Elephant Man
S The Hollywood Knights

11:45
W **Movie:** H.O.T.S

12 MIDNIGHT
2 McCloud
7 Fantasy Island
9 Racing from Yonkers
21 PBS Latenight with Dennis Wholey

12:30
4 Tomorrow
5 Hogan's Heroes
9 **Movie:** The Ox-Bow Incident (1943). Henry Fonda, Dana Andrews.
11 Star Trek

1:00
5 **Movie:** Violent Road (1958). Brian Keith, Dick Foran.
S **Movie:** Fear No Evil

1:10
7 **Movie:** The Virgin Queen (1955). Bette Davis, Richard Todd.

1:30
11 News

1:35
H **Movie:** From the Life of the Marionettes

2:00
4 Mary Tyler Moore
9 Joe Franklin
11 **Movie:** The Third Man (1950). Joseph Cotten, Orson Welles.

2:17
2 **Movie:** Murderer's Row (1966). Dean Martin, Ann-Margret, Karl Malden.

2:30
4 Millionaire

2:50
7 News

3:00
9 **Movie:** Peking Blonde (1967). Mirielle Darc, Edward G. Robinson. Psychological espionage drama.
S Aerobicize

3:20
H Sex is a Three-Letter Word

3:30
S **Movie:** The Incredible Shrinking Woman

4:00
11 Abbott and Costello
H **Movie:** Night of the Juggler

4:26
2 Lives We Live

4:30
11 Hazel

5:00
11 Biography
S Perfectly Frank

5:30
11 Suburban Closeup

Weekend, Jan.16-17

Sat., Jan. 16

6:00
4 Agriculture, U.S.A.
5 Patterns for Living
11 Barbapapa
H **Movie:** The Incredible Shrinking Woman
S Perfectly Frank

6:30
2 Sunrise Semester
4 Agriculture, U.S.A.
5 Fantastic Voyage
7 News
11 Magilla Gorilla

7:00
2 Patchwork Family
4 A Better Way
5 Brady Kids
7 Davey and Goliath
9 News
11 Popeye
13 Sesame Street

7:30
4 Rainbow Patch
5 Car Care Central
7 Wildlife Adventure
9 Make Peace With Nature
11 MGM Cartoon Festival
H **Movie:** Becket
S Showtime

8:00
2 Popeye and Olive
4 Flintstones
5 **Movie:** The Climax (1944). Susanna Foster, Boris Karloff. Karloff plays a pathological killer of opera singers. As good as it sounds.
7 Superfriends Hour
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas
S Tom Jones Live in Las Vegas

8:30
2 Tarzan/Lone Ranger
4 Smurfs
7 Heathcliff and Marmaduke
9 Newark and Reality
31 Villa Alegre

9:00
7 Fonz
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers' Neighborhood
21 America: The Second Century
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
5 **Movie:** Sherlock Holmes and the Secret Weapon (1942). Basil Rathbone, Nigel Bruce. Dr. Moriarty challenges Holmes's wits once again.
9 Computer World
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova
21 It's Everybody's Business
31 Sonrisas
H **Movie:** Resurrection
S **Movie:** The Electric Horseman

10:30
4 Spider-Man
31 Que Pasa U.S.A.?

11:00
4 Space Stars
5 Soul Train
7 Goldie Gold/ Thundarr
9 **Movie:** The Great American Wilderness (1977). Documentary.
11 Hee Haw
13 Public Policy Forum
21 Humanities Through the Arts
31 American Indian Artists

11:30
2 Blackstar
31 Checking It Out

12 **NOON**
2 Trollkins
4 Daffy/Speedy
5 America's Top Ten
7 Weekend Specials
11 World of Survival
13 Open Mind
21 Motor Week
31 Exchange
H Cher in Concert
S **Movie:** The Robber Bridegroom

12:30
2 Tom and Jerry
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
11 Comedy Shop
13 Presente
21 Woodwright's Shop

1:00
2 **Basketball:** Wichita State vs. Univ. of Tulsa
4 NFL Review
5 Sha Na Na
9 **Movie:** The Day of the Dolphin (1974). George C. Scott, Trish Van Devere. Assassination plot involving highly trained dolphins. Worse than it sounds.
11 Robin Hood
13 Checking It Out
21 Lehigh Wrestling
31 Matinee at the Bijou

1:30
5 Brady Bunch
7 We're Movin
11 **Movie:** Blondie's Lucky Day (1946). Penny Singleton, Arthur Lake. Dagwood has job problems.
13 Were You There
H **Movie:** The Incredible Shrinking Woman
S Showtime

2:00
4 **Basketball:** North Carolina State vs. Wake Forest
5 Big Valley
7 **Movie:** The Lost World (1960). Michael Rennie, Jill St. John. A professor leads a group on a South American expedition in search of a "lost world."
S **Movie:** The Blackboard Jungle

2:30
13 Martin Luther King Jr.: We Shall Not Forget
31 Home

3:00
2 **Tennis:** Grand Prix Master
5 **Movie:** Master Killer (1979). Liu Chia Hui. Martial arts action.
9 **Movie:** Ten Tall Men (1951). Burt Lancaster, Jody Lawrence. Foreign Legion romance.
11 **Movie:** Zenobia (1939). Stan Laurel, Oliver Hardy. An elephant becomes attached to the doctor who treats it.
13 National Geographic
21 Sports America
H **Movie:** 9 to 5

3:30
7 Professional Bowler's Tour
11 Krofft Superstars

4:00
4 **Golf:** Bob Hope Desert Classic
13 American Playhouse
21 Magic of Oil Painting
31 On Stage With Judith Somagi
S **Movie:** Tom Jones Live in Las Vegas

4:30
11 Odd Couple
21 Antiques XI
31 In Record Time

5:00
5 Mission Impossible
7 Wide World of Sports
9 Championship Wrestling
11 Emergency!
13 To be announced
21 This Old House
31 European Television
H **TV Movie:** The Miracle Worker
W **Movie:** Dunderklumpen

5:30
21 Quilting
31 Women: N.Y. Edition

6:00
2 Channel 2 the People
4 News
5 **Movie:** King of the Khyber Rifles (1954). Tyrone Power, Michael Rennie. Poorly made drama of colonial India.
9 Racing from Aqueduct
11 Star Trek
13 New Jersey Show
21 Sneak Previews
31 Lillian Hellman: A Profile
S **Movie:** The Robber Bridegroom

6:30
2 4 7 News
9 Wild Kingdom
21 Why In the World
31 Lawmakers
W Allegro Non Troppo

7:00
2 News
4 Prime of Your Life
7 Storm Field's Your Body Your Health
9 Morecambe/Wise
11 Dance Fever
13 Inside Albany
21 Washington Mainstream
31 Black Music in America
H Meadowlark Lemon's Bucketeers

7:30
2 2 on the Town
4 Look at Us
7 Groaning to a Halt: An Update
9 Agronsky and Co.
11 Solid Gold
13 Lawmakers
21 Inside Albany
31 My Father Sun, Sun Johnson

8:00
2 Walt Disney
4 Alice at the Palace. A musical fantasy based on "Alice in Wonderland," starring Meryl Streep.
5 **Movie:** I Am a Fugitive (1932). Paul Muni, George Raft. Classic scenes and outstanding acting in this vintage criminal-as-victim drama.
7 Open All Night
9 Country Top 20
11 Tales of the Unexpected
13 Battle the Bulge
21 All Creatures Great and Small
31 But Then She's Betty Carter
H **Movie:** Resurrection
S **Movie:** The Incredible Shrinking Woman
W **Movie:** 9 to 5

8:30
7 Making a Living

9:00
2 **TV Movie:** Help Wanted: Male (1981). Suzanne Pleshette, Gil Gerard.
7 Love Boat
11 Kung Fu
13 **Movie:** The Life and Death of Col. Blimp (see Tue, 11:30 p.m.).
21 National Geographic
31 Independents
U **Movie:** Willie & Phil

9:30
4 Live from Studio 8H: Caruso Remembered
S Jonathan Winters

10:00
4 Television Inside and Out
5 11 News
7 Fantasy Island
9 **Special:** United Cerebral Palsy Telethon, with John Ritter, Paul Anka, Henry Winkler, Joyce DeWitt and others.
21 Dance in America: Paul Taylor/Three Modern Classics
31 Great Performances. Brideshead Revisted
H W **Movie:** The Incredible Shrinking Woman
S **Movie:** Sweet Sugar

10:30
5 Black News
11 Focus: N.J.

11:00
4 7 News
5 Mission Impossible
11 Odd Couple
13 Sneak Previews
21 Shock of the New
U **Movie:** Final Countdown

11:15
7 News

11:30
2 News
4 SCTV Network
7 **TV Movie:** The Night Stalker (1971). Darren McGavin, Carol Lynley. A Vegas

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reporter investigates a series of strange murders.
⑪ Rookies
⑬ To the Manor Born
Ⓗ **Movie:** Back Roads
Ⓢ Bizarre
Ⓦ Hammer House

11:35
⑬ Dick Cavett

11:45
② Sportspeople

12 MIDNIGHT
② **Movie:** The Deadliest Season (1977). Michael Moriarty, Kevin Conway, Patrick O'Neal.
⑤ **Movie:** Tora! Tora! Tora! (1970). Martin Balsam, E.G. Marshall. The last word on Pearl Harbor. Lavish war scenes, tense and thorough historical build-up.
⑬ Dick Cavett
Ⓢ The Hollywood Knights

12:30
⑪ FBI
⑬ *Matinee at the Bijou*
Ⓦ **Movie:** Prime Time

1:00
④ Kenny Everett Video
⑦ **TV Movie:** The Night Strangler (1972). Darren McGavin, Jo An Pflug.
Ⓤ **Movie:** New Year's Evil

1:05
Ⓗ **Movie:** Nine to Five

1:30
④ Rock Concert
⑪ *Twilight Zone*
Ⓢ **Movie:** The Electric Horseman

2:00
⑪ **Movie:** Creatures of Destruction (1968). Pat Delaney, Les Tremayne. A mystic predicts a murder and trouble follows.

2:08
② **Movie:** Breezy (1974). William Holden, Kay Lenz.

2:30
⑦ News

3:00
④ Mary Tyler Moore
Ⓗ **Movie:** California Dreaming
Ⓢ **Movie:** Sweet Sugar

3:05
⑤ **Movie:** Paranoiac (1963). Oliver Reed, Janette Scott. The horror of imposed paranoia.

3:30
⑪ Best of Groucho

4:00
⑪ Hazel

4:13
② **Movie:** Night Terror (1976). Valerie Harper, Richard Romanus.

4:30
⑪ Abbott and Costello
Ⓗ **Movie:** Resurrection

5:00
⑪ Best of Groucho
Ⓢ Bizarre

5:30
⑪ Biography
Ⓢ **Movie:** The Incredible Shrinking Woman

Sun., Jan. 17

6:00
⑨ **Special:** United Cerebral Palsy Telethon. With John Ritter.
⑪ I Dream of Jeannie

6:15
Ⓗ Bon Voyage, Charlie Brown

6:30
④ 4H in the Big City
⑤ Time for Timothy
⑦ News
⑪ Christopher Closeup

6:45
⑪ Davey and Goliath

7:00
② Mighty Mouse/Heckle & Jeckle
④ Knowledge
⑤ Kenneth Copeland
⑦ Faith for Today
⑪ Robert H. Schuller
⑬ Sesame Street
Ⓢ Aerobicize

7:30
② Drak Pack
⑦ This Is the Life
Ⓗ **Movie:** The Nude Bomb
Ⓢ Showtime

8:00
② Mighty Mouse
④ Villa Alegre
⑤ Jimmy Swaggart
⑦ Christopher Closeup
⑪ Frederick K. Price
⑬ Sesame Street
Ⓢ **Movie:** Journey Back to Oz

8:30
② Way to Go
④ Maryknoll World
⑦ Insight

8:45
④ Your Sunday Best
⑨ **Special:** United Cerebral Palsy Telethon, with John Ritter, Paul Anka, Henry Winkler, Joyce DeWitt and others.

9:00
② Sunday Morning
④ TV Sunday School
⑤ Wonderama
⑦ Today's Black Woman
⑪ Old-Time Gospel Hour.
⑬ Mister Rogers' Neighborhood
㉑ America: The Second Century

9:15
④ Jewish Scene

9:30
④ Watch Your Mouth
⑦ Page Seven
⑬ Wall $treet Week.
Ⓗ **Movie:** Blood Barrier

10:00
④ First Estate
⑤ Bugs and Friends
⑦ Wildlife Adventure
⑪ Dr. Snuggles
⑬ New Jersey Show
㉑ It's Everybody's Business
Ⓢ **Movie:** Little Miss Marker

10:30
② Louis Rukeyser's Business Journal
④ Positively Black
⑦ Kids Are People, Too
⑪ Josie and the Pussycats

11:00
② For Our Times
④ Tony Brown's Journal
⑤ **Movie:** Tarzan's Greatest Adventure (1959). Gordon Scott, Eve Brent. *Not* the greatest.
⑪ F Troop
⑬ Top of the World
㉑ Humanities Through the Arts
Ⓗ Inside the NFL

11:30
② Face the Nation
④ Fit for Fun
⑦ This Week With David Brinkley
⑨ **Special:** United Cerebral Palsy Telethon, with John Ritter, Paul Anka, Henry Winkler, Joyce DeWitt and others.
⑪ **Movie:** One Night in the Tropics (1940). Bud Abbott, Lou Costello. Blah musical romance with A & C in secondary roles.
⑬ Iran: Inside the Islamic Republic

12 NOON
② Newsmakers
④ News 4orum
⑬ No Place Like Home
㉑ Victory Garden
Ⓗ **Movie:** The World's Greatest Athlete
Ⓢ **Movie:** Resurrection

12:15
⑤ **Movie:** G.I. Blues (1960). Elvis Presley, Juliet Prowse. Prowse matches Presley well in this above average Presley musical.

12:30
② NFL Pre Game Show
④ Meet the Press
⑤ **Movie:** Boom Town (1940). Spencer Tracy, Clark Gable, Claudette Colbert. The old story: money and women can ruin a good friendship. False but fun.
⑦ Directions
㉑ Old Houseworks

1:00
② NBA on CBS
④ **Basketball:** Georgetown vs. Syracuse
⑦ Like It Is
⑨ **Special:** United Cerebral Palsy Telethon, with John Ritter, Paul Anka, Henry Winkler, Joyce DeWitt and others.
⑪ **Movie:** South Pacific (1958). Mitzi Gaynor, Rossano Brazzi. Mediocre adaptation of Rodgers & Hammerstein's popular musical of South Seas romance during WW2.
⑬ All Things Considered Special
㉑ Washington Mainstream

1:30
㉑ Inside Albany

2:00
⑦ News Conference
⑬ Dance in America: Paul Taylor/Three Modern Classics
㉑ Washington Week in Review
Ⓗ **Movie:** The Nude Bomb
Ⓢ **Movie:** Double Trouble

2:30
⑦ **Movie:** Batman (1966). Adam West, Burt Ward.
㉑ Wall $treet Week

3:00
④ Sportsworld
⑤ **Movie:** Bombers B-52 (1957). Natalie Wood, Karl Malden. Oedipal trash with an overly possessive father and bombers as big boy toys.
⑨ **Special:** United Cerebral Palsy Telethon. With John Ritter.
⑬ World Special
㉑ Soccer Made in Germany

3:15
② **Tennis:** Grand Prix Masters

3:30
Ⓢ **Movie:** Bells Are Ringing

4:00
㉑ Matinee at the Bijou
㉛ Washington Week in Review
Ⓗ Bon Voyage, Charlie Brown

4:15
⑪ **Movie:** Rebecca (1940). Laurence Olivier, Joan Fontaine, Judith Anderson. Hitchcock's unequaled model of gothic mystery and romance.

4:30
④ **Golf:** Bob Hope Desert Classic
⑦ Boxing
⑬ Mark Russell Comedy Special
㉛ Wall $treet Week

5:00
⑤ Starsky & Hutch
⑬ Creativity with Bill Moyers
㉛ John Callaway
Ⓦ **Movie:** Resurrection

5:30
⑬ Firing Line
㉑ Sneak Previews
Ⓗ **Movie:** Doctor Zhivago

6:00
② ⑦ News
⑤ **Movie:** Claudine (1974). Diahann Carroll, James Earl Jones. Ghetto love story with wonderful, gentle comedy and memorable performances.
⑨ **Special:** United Cerebral Palsy Telethon. With John Ritter.
㉑ **Basketball**
㉛ All About TV
Ⓢ **Movie:** Little Miss Marker

6:30
② ④ ⑦ News
⑬ Life on Earth
㉛ World Chronicle

7:00
② 60 Minutes
④ **Special:** The Electric Grandmother. Starring Maureen Stapleton.
⑦ Code Red
⑪ The Palace
㉛ Not in a Thousand Years
Ⓦ **Movie:** Smokey II

7:30
⑬ Fast Forward
㉑ Checking It Out

8:00
② Archie Bunker's Place
④ CHiPs
⑤ **Special:** Oral Roberts
⑦ Today's FBI
⑨ Entertainment This Week
⑪ Life and Times of Grizzly Adams
⑬ Nova
㉑ Duchess of Duke Street II
㉛ Always for Pleasure
Ⓢ **Movie:** Coal Miner's Daughter

8:30
② One Day at a Time
Ⓦ **Movie:** Something Short of Paradise

9:00
② Alice
④ Magic With the Stars
⑤ **Special:** Crisis Alert: Agony in East Africa
⑦ **Movie:** The Onion Field (1979). John Savage, James Woods. Joseph Wambaugh's factual story about a policeman's murder.
⑨ It is Written
⑪ Lawrence Welk
⑬ Masterpiece Theatre: The Flame Trees of Thika
㉑ **Movie:** The Song of Freedom (1936). Paul Robeson.
㉛ Freedom Frontier
Ⓗ An Evening at the Moulin Rouge
Ⓤ **Movie:** The Stunt Man
Ⓦ **Movie:** Mad Woman of Central Park West

9:30
② *Jeffersons*
⑨ World Tomorrow

10:00
② Trapper John, M.D.
⑤ ⑪ News
⑨ Jimmy Swaggart
⑬ Fawlty Towers
㉛ *Sarah Vaughan in* Concert
Ⓗ **Movie:** Improper Channels

10:30
⑤ Sports Extra
⑪ From the Editor's Desk
⑬ To the Manor Born
㉑ Lillian Hellman: A Profile
Ⓢ **Movie:** Working
Ⓦ **Movie:** Altered States

11:00
② ④ ⑦ News
⑤ Off the Set
⑨ Morecambe/Wise
⑪ Odd Couple
⑬ Non Fiction Television
㉑ Ramblin'
Ⓤ **Movie:** Cheech & Chong's Next Movie

11:15
② News

11:30
⑤ David Susskind
⑨ An Evening at the Improv
⑪ Rookies
Ⓗ **Movie:** Doctor Zhivago

11:35
⑦ News

11:45
② Sports Update
④ **TV Movie:** The Gangster Chronicles, Part II
Ⓗ **Movie:** Jesus

12 MIDNIGHT
② Barnaby Jones
Ⓢ What's Up America!

12:05
⑦ Sports Special

12:15
Ⓦ **Movie:** Return of the Secaucus 7

12:20
⑦ **Movie:** The Strangers in 7A (1972). Andy Griffith, Ida Lupino.

12:30
⑨ **Movie:** The Key (1958). William Holden, Trevor Howard, Sophia Loren. Unusual Carol Reed romance taking place on Allied ships in WW2.
⑪ FBI

1:00
② News
Ⓢ **Movie:** *Resurrection*

1:07
② **Movie:** Charley Varrick (1973). Walter Matthau, Joe Don Baker, Felicia Farr.

1:30
⑪ It's Your Business

1:45
④ Mary Tyler Moore

1:50
⑦ **Movie:** The Curse of the Mummie's Tomb (1965). Terrence Morgan, Fred Clark.

2:00
⑪ **Movie:** The Spiral Road (1962). Rock Hudson, Karl Swenson. A young doctor goes out into the jungle to fight tropical diseases.

2:15
④ Positively Black

2:45
④ First Estate

3:00
⑨ **Movie:** The Mad Bomber (1972). Vince Edwards, Chuck Connors.
Ⓢ Showtime

3:20
② Newsmakers
⑦ News

3:30
Ⓢ **Movie:** Coal Miner's Daughter

3:50
② Public Hearing

4:20
② **Movie:** Someone I Touched (1975). Cloris Leachman, James Olson.

4:30
⑪ Abbott and Costello

4:45
Ⓗ An Evening at the Moulin Rouge

5:00
⑪ Biography

5:30
⑨ Morning Stretch
⑪ New Jersey: Hispanic Perspective

5:35
Ⓢ What's Up America!

RADIO HIGHLIGHTS

Wed., Jan. 13

2:06/WQXR-AM/FM—Bach: Magnificat in D. **Schubert:** Sym #6 in C. **Saint-Saens:** Piano Cto #4 in c, Op. 44.

3:00/WNCN—Haydn: Cello Cto in D, Op. 101 (Gendron/Casals).

WNYC—Dufay: Motets; Troubador Music; Ancient Dances.

4:00/WNCN—Beethoven: Piano Sonata #18 in E-Flat, Op. 31, #3 (Solomon).

5:00/WNCN—Bartok: Hungarian Peasant Suite (Rampal, Veyron-Lacroix).

6:00/WNCN—Schubert: Moments Musicaux, Op. 94, #3 in f (Vered).

6:30/WNYC—Bizet: L'Arlesienne Suite #2 (Karajan).

7:00/WNCN—Copland: 4 Piano Blues (Smit).

8:00/WNYC—Beethoven: Calm Sea & Prosperous Voyage (Boulez).

8:06/WQXR-AM/FM—Crusell: Clarinet Cto #3 in E. **Glazounov:** Stenka Razin.

9:00/WNCN—J. Strauss Jr.: Blue Danube Waltz, Op. 314 (Toscanini).

10:00/WNCN—Boieldieu: Harp Cto in C (Badings/Kondrashin).

11:00/WNCN—Brahms: Piano Sonata #2 in f-sharp, Op. 2 (Katchen).

WNYC—Schoenberg: String Trio, Op. 45 (La Salle Qt).

Thu., Jan. 14

2:06/WQXR-AM/FM—Dvorak: Sym #9 in e. **Franck:** Violin & Piano Sonata in A.

3:00/WNCN—Dvorak: Legend in d, Op. 59, #1 (Kubelik).

WNYC—Music of Elliot Carter.

4:00/WNCN—Scriabin: Piano Sonata #10 in C, Op. 70 (Szidon).

5:00/WNCN—Wagner: Die Meistersinger: Prelude (Toscanini).

6:00/WNCN—J.C.F. Bach: Flute & Continuo Sonata in D (Rampal, Veyron-Lacroix).

6:30/WNYC—Sibelius: Sym #1 (Rozhdestvensky).

7:00/WNCN—Piston: Tunbridge Fair (Fennell).

8:00/WNCN—Leclair: Sonata for 2 Violins & Continuo in c "Le Tombeau" (Melkus, Rantos, Koch, Dreyfus).

WNYC—Williams: Tuba Cto (Previn).

8:06/WQXR-AM/FM—Stenhammar: Sym #2 in c, Op. 34.

10:00/WNCN—Mozart: Bassoon Cto #1 in B-Flat (Sharrow/Toscanini).

11:00/WNCN—Chopin: Songs (Brychova, Bowkun).

WNYC—Bruckner: Qnt in F (Melos).

Fri., Jan. 15

2:06/WQXR-AM/FM—R. Strauss: Don Quixote. **Mozart:** Sym #36 in C.

3:00/WNCN—Beethoven: Sym #7 in A, Op. 92 (Boehm).

WNYC—California Arts Music Festival.

4:00/WNCN—Elgar: Serenade for String in e, Op. 20 (Barbirolli).

5:00/WNCN—Bach: Art of the Fugue, #6-12 (Marriner).

6:00/WNCN—Vivaldi: Flute, Strings & Continuo Cto in D, Op. 10, #3 "Il Gardellino" (Tassinari, I Musici).

7:00/WNCN—Siegmeister: Evil (Beattie, Mandel).

7:30/WNYC—Lehar: The Merry Widow (Sutherland, Forst, Hagegaard/Bonynge).

8:00/WNCN—Telemann: Cantata (Canary) (Heller, Kirchner, Fischer-Dieskau, Picht-Axenfeld, Koch, Poppen).

8:06/WQXR-AM/FM—Haydn: Island Cto #3 in A. **Tchaikovsky:** Excerpts from Hamlet.

9:00/WNCN—Mendelssohn: Fantasy in f-sharp, Op. 17 (O'Reilly).

9:06/WQXR-AM/FM—Stravinsky: Sym in 3 movements (Dutoit).

11:00/WNCN—Loeillet: Flute & Harp Sonata in E (Larrieu, Mildonian).

WNYC—Reger: String Sextet (Wuhrer).

Sat., Jan. 16

10:00 a.m./WNCN—J.C. Bach: Sym in E, Op. 18, #5 (L. Jones).

WNYC—Stravinsky: Pulcinella (Abbado). **Chopin:** Scherzo #2 (Ax).

10:06 a.m./WQXR-AM/FM—Haydn: Violin Cto #1 in C. **Foote:** 4 Character Pieces after the Rubaiyat of Omar Khayyam.

11:00 a.m./WNCN—Stravinsky: Violin Cto in D (Grumiaux/Bour).

12:00/WNCN—Corigliano: Violin & Piano Sonata (Corigliano, Votapek).

1:00/WNCN—Bruckner: Sym #9 in d (Furtwangler).

WNYC—Weber: Bassoon Cto in F (Giulini).

1:30/WQXR-AM/FM—Puccini: La Boheme. Live from the Met.

3:00/WNCN—Respighi: Fountains of Rome (Toscanini).

4:00/WNCN—Milhaud: Creation du Monde (Milhaud).

7:00/WNCN—Verdi: Il Trovatore: Se m'ami ancor . . . Ai nostri monti (Horne, Pavarotti/Bonynge).

8:00/WNCN—Schumann: Kinderscenen, Op. 15 (Eschenbach).

8:06/WQXR-AM/FM—Chamber Hall Music.

9:00/WNCN—Beethoven: Piano Cto #5 in E-Flat, Op. 73 "Emperor" (Gould/Stokowski).

9:06/WQXR-AM/FM—Prokofiev: Piano Cto #1; **Tchaikovsky:** Sym #4 (Matta).

10:30/WNYC—Maurizio Pollini, pianist.

11:00/WNCN—Mozart: Flute Qt #3 in C (Bennett, Grumiaux Trio).

11:30/WNYC—Berwald: String Qt #2 (Copenhagen Qt).

Sun., Jan. 17

9:06 a.m./WQXR-AM/FM—Bizet: Te Deum.

10:00 a.m./WNCN—Giuliani: Guitar Cto #3 in F, Op. 70 (Romero/Marriner).

WNYC—Delius: Florida Suite (Beecham). **Thomson:** Louisiana Story (Landau). **Bernstein:** Dances from West Side Story (Bernstein).

1:00/WNCN—Ravel: Daphnis et Chloe; Piano Cto in G; (Larrocha/Levine).

3:06/WQXR-AM/FM—Stockhausen: Jubilee (Perlman/Mehta).

4:00/WNCN—Various: Renaissance Music (Purcell Consort of Voices, Musica Reservata).

5:00/WNCN—Williams: Norfolk Rhapsody #1 in e (Boult).

5:06/WQXR-AM/FM—Renata Scotto, soprano.

6:00/WNCN—Gossec: Gavotte (Rampal).

WNYC—Haydn: Divertimento "Echo" (Chamber Music Society of Lincoln Center).

7:00/WNCN—Humperdinck: Konigskinder (Donath, Dallapozza, Prey, Ridderbusch/Wallberg).

8:00/WNYC—Barber: Dover Beach (Parker, Huckaby, Juilliard String Qt).

8:06/WQXR-AM/FM—Verdi: Attila (Deutekom, Bergonzi, Raimondi, Milnes/Gardelli).

11:30/WNYC—Schubert: "Trout" Qnt (Matthews, Vienna Konzerthaus Qt).

Mon., Jan. 18

2:06/WQXR-AM/FM—Beethoven: Piano Cto #3 in c.

3:00/WNCN—Weber: Clarinet Qnt in B-Flat, Op. 34 (Geuser, Drolc String Qt).

WNYC—Weber: Concert Arias After Solomon (Schwartz).

4:00/WNCN—Wagner: Siegfried Idyll (Gould).

5:00/WNCN—J. Strauss Jr.: Emperor Waltz, Op. 437 (Bohm).

6:00/WNCN—Gould: Vivaldi Gallery (Katims).

6:30/WNYC—Glazounov: The Kremlin (Ceccato).

7:00/WNCN—Chabrier: Scherzo-Valse (Rubinstein).

8:00/WNCN—Tchaikovsky: Serenade for Strings in C, Op. 48 (Bernstein).

WNYC—Purcell: Dido's Lament (Stokowsky).

8:06/WQXR-AM/FM—Stamitz: Flute Cto in G (Galway/Prieur).

9:00/WNCN—Haydn: Piano Trio in E (Kalichstein, Laredo, Robinson, Perlman). Recorded at the 92nd St. YM-YWHA.

9:06/WQXR-AM/FM—Webern: 5 Pieces for Orch, Op. 10; **Beethoven:** Sym #6 in F, Op. 68 (Ozawa).

11:00/WNCN—Kodaly: Sonatina for Cello & Piano (Lavotha, Aberg).

WNYC—Schoenberg: Qt #1 in d (Juilliard).

Tue., Jan. 19

2:06/WQXR-AM/FM—Saint-Saens: Sym #3 in c, Op. 78. **Sibelius:** En Saga.

3:00/WNCN—Mozart: Clarinet Qnt in A (Brymer, Allegri Qt).

WNYC—Stockhausen: Stimmung.

4:00/WNCN—Dukas: Sym in C (Martinon).

5:00/WNCN—Beethoven: Piano Sonata #7 in D, Op. 10, #3 (Gould).

6:30/WNYC—Bizet: Carmen Suites (Stokowski).

7:00/WNCN—Cui: Ici-Bas (Sutherland/Bonynge); Oriental, Op. 50, #9 (Catell, Gold).

7:30/WNYC—Debussy: Violin & Piano Sonata in g (Chamber Music of Lincoln Center). Live.

8:00/WNCN—Purcell: Married Beau: See where repenting Celia lies (Roberts/Hogwood).

8:06/WQXR-AM/FM—Goldmark: Rustic Wedding Sym (Previn).

9:00/WNCN—1981 Salzburg Festival.

9:06/WQXR-AM/FM—Dvorak: Sym #8 in G (Beecham).

11:00/WNCN—Wolf: Songs (Schwarzkopf, Furtwangler).

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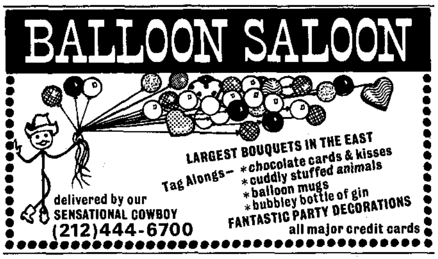

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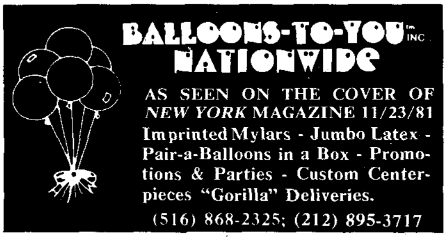

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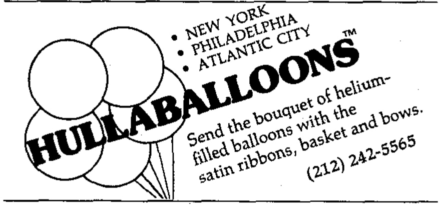

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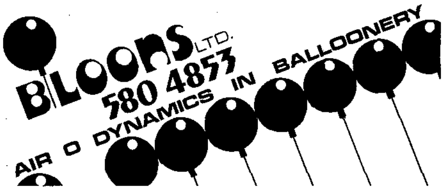

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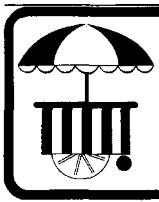

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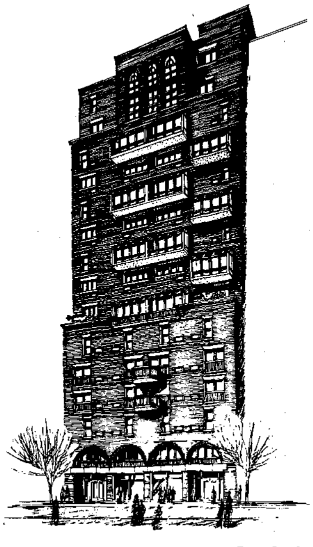

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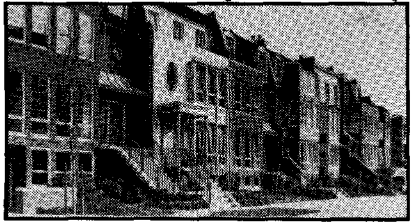

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 436

BY MARY ANN MADDEN

THE MAN UPSTAIRS—*Sitcom.* Don Rickles stars as kindly Father O'Malley in this series based on the film *Going My Way.* Father O'Dowd: Richard Burton.

MOUTH TO MOUTH—*Adventure.* A chic married couple (Gary Mouth: Erik Estrada; Marcie Mouth: Hope Lange) dabble in detective work and the occult.

DEAD PEOPLE—*Mini-series.* A weekly semi-documentary based on rumors of scandal in the lives of defenseless once-famous persons. Tonight: Evita Peron.

Above, pilots soon to be grounded. Competitors are invited to devise the title and a brief description of one television program destined for oblivion.

Results of Competition 433, in which you were asked to redefine a well-known person whose name had been altered by a single-letter omission.

Report: My admiration to all of you who consistently produce fresh material for this one. We've done it so often. Thus, quickly, to the repeats, the last and less-often-duplicated of which include descriptions. But first: ZERO MOTEL. JOHNNY ARSON. ALA ALDA. MARV ALERT. LINT EASTWOOD. SALVADOR ALI. BILLY THE ID. BETTE IDLER. SHERLOCK HOMES. F. GARCÍA ORCA. OY ROGERS. HERMAN WOK. GAY TALES. AL CAPON. BROKE SHIELDS. SIGMUND FEUD. ANITA LOO. FERENC MOLAR. BRITT ELAND. PAUL AKA. ALISTAIR COKE. PET ROSE. OHELLO. CARY RANT. FIDEL ASTRO. NICOLAI GOGO. HUG CAREY. HUG HEFER. LORD BEAVERBOOK. RAYMOND BRR. SAMMY DAIS JR. JIMMY CATER. MARLO BRANDO. JERRY LEIS. SUN MYUNG MOO. FERDINAND DE SOT. BO DREK. DORIS DA. JOYCE BOTHERS. VITA GERULAITIS. AUDI MURPHY. CARL SAGA. WILLIAM HUR. ROALD REAGAN. OEDIPUS RX. BORN BORG. WARREN URGER. VIRGINIA MAO. ALE GUINNESS. WILLIAM AFIRE. MARY, QUEEN OF COTS. EVA PEON. DAVE INFIELD. KERMIT THE FOG. EGO VON F. HEMAN MELVILLE. JAMES F. COPER. CLARK ABLE. HEMAN HESSE. BENJAMIN SOCK. REX TOUT. MOE UALL. GEORGE BUS. LE IACOCCA. JOANN S. BACH. ICH LITTLE. YVES AINT LAURENT. LORENZO DE MEDII. BARRY OLDWATER. MERYL STREP. ALVIN KLEIN—designer of chipmunk ready-to-wear. EMILY POT—high priestess of etiquette. JOHANN SEBASTIAN BAH—composer, *The Ill-Tempered Clavier.* ALTER CRONKITE—Dan Rater. JOHN PAL II—great pope and good buddy. GEORGE M. CHAN—composer, "I'm a Yangtze Doodle Dandy."

First Prizes of two-year subscriptions to "New York" to:

MARK PITZ—the only Olympic athlete ever assigned a private locker room.
Gail Heller, Waterford, Conn.

THESES—semi-mythical founder of the University of Athens.
Anthony Beck, New Rochelle, N.Y.

PAL HENREID—canine star of the forties, famed for his role in *Stay, Voyager.*
June Gader, Los Angeles, Calif.

Runner-Up Prizes of one-year subscriptions to "New York" to:

RENÉ DESCARES—philosophical operator of nursery schools.
Albert Komishane, Elizabeth, N.J.

PETER USTINO—England's foremost amnesiac storyteller.
Gregory Greenberg, N.Y.C.

LORD LAURENCE OIVIER—distinguished Yiddish actor.
Vincent McCaddin, Summit, N.J.

MARIO LANA—tenor discovered in a Hollywood drugstore.
Phil Levine, Bronx, N.Y.

And Honorable Mention to:

JEAN PTOU—maker of the costliest mouthwash in the world.
Suzie Friedman, Chapel Hill, N.C.

P. G. WODEHOSE—Sock Maker by Appointment to Long John Silver.
Kieran Burnett, New Hyde Park, N.Y.

KIR DOUGLAS—cleft-chinned, effete actor famous for the role of the oenophile in *The Bar and the Beautiful.*
John Meyer, N.Y.C.

COSBY, SILLS, ASH, AND YUNG—supergroup featuring comedy, opera, tennis, and dream interpretation.
B. Barns, Folsom, Calif.

A. O. "PUNC" SULZBERGER—trendy publisher.
J. S. Oakes, N.Y.C.

SOHOCLES—Off–Off–Off Broadway playwright.
Richard Feinman, Brooklyn

ITZI GAYNOR—tiny aquatic star, sang in small dives.
Frank Gehnecke, N.Y.C.

CAPTAIN AHA—whaler with a peculiar way of stating "Thar she blows!"
Helene B. Ellner, Richland, Wash.

ABE RUTH—Jewish baseball immortal, "the Rabbi of Swat."
Jennifer Linter, West Covina, Calif.

LENDER—senior vice-president, Hellespont Savings Bank.
Bobby J. Ward, Raleigh, N.C.

AMELIA EARHAT—designer of pilot headgear.
Sam Oliver, Fairfax Station, Va.

MOLL LANDERS—swinging advice columnist in eighteenth-century London.
Eileen Wilkinson, West Henrietta, N.Y.

MARQUIS DE SAD—French nobleman who hurts you but feels just awful about it.
Jack Labow, N.Y.C.

EL WHITNEY—inventor of the overhead cotton gin.
Debra Morgan, Springfield, Va.

ONCE DE LEON—inept animal trainer.
Angelo Papa, Trenton, N.J.

AXIM GORKY—former Russian author, now a cockney executioner.
Julia Drebin, Brennerton, Wash.

ETHELRED THE UNREAD—monarch whose dicta were ignored.
Joy Harriman, Washington, D.C.;
Robert D. McCaddin, Allenhurst, N.J.

INSLOW HOMER—artist and bush-league designated runner.
Jane Wong, Edison, N.J.

FRA TARKENTON—Quattrocento quarterback, co-host of *E Incredible.*
Alex Vaughn, Old Lyme, Conn.

CHARLES GOODEAR—inventor of the rubber hearing aid.
Adam Doyle, Burke, Va.

NORMAN VINCENT PELE—religious zealot and soccer player.
J. F. O'Conner, Silver Spring, Md.

HARVEY KORAN—antic mullah, star of Libya's *Carol Burnoose Show.*
Marc Doyle, Burke, Va.

SGT. PRESTO—mountie who always levitated his man.
Billy Israin, Washington, D.C.

EARL "THE PEAR" MONROE—over-the-hill basketball player.
Ben Gottlieb, McLean, Va.
sp. mention: Mrs. B. G. Drujon, Holiday, Fla.

JELLY-ROLL MORON—nitwit jazz pianist, accompanist of Clarence "Pintop" Smith.
Adam Bell, Alexandria, Va.

IM CONWAY—and you're not.
Eric Levine, Phoenix, Ariz.

PEER PAN—boyish critic and member, House of Lords.
Sarah Doerning, Alexandria, Va.

YVONNE DE ARLO—Woody Guthrie's sultry daughter-in-law.
Neil Levine, Scottsdale, Ariz.

JOE—affable Roman god, a real sweetheart.
Greg Gottlieb, McLean, Va.

LADYS KNIGHT—part-time male stripper.
Carleton Carpenter, Warwick, N.Y.

CATERIN MILINAIRE—wealthy eccentric fond of sculpting swans of chopped liver.
Rocky Zweig, Brooklyn

ST. GORGE—patron of gluttons and mountain climbers.
Wendy Gottlieb, McLean, Va.

THOMAS ALA EDISON—inventor of the electric English muffin.
Robin Olesen, N.Y.C.
sp. mention: Jack Dutt, Seattle, Wash.

HIERONYMUS BOSC—Dutch painter thought to be without pear.
Lucille Kadner, Los Angeles, Calif.

PRESTON SURGES—fashion designer for swells.
David I. Warren, Chagrin Falls, Ohio

CHARLES GROIN—actor-pugilist, often hits below the belt.
James Bell, Alexandria, Va.;
Susan Klein, East Brunswick, N.J.

EUGENE OMANDY—songwriter for Barry Manilow and conductor of the Oregon Philharmonic.
Mora Fahey, Dubuque, Iowa

DANE SAWYER—anchorwoman who broke the Hamlet story ("This just in—there's something rotten in . . .").
Ed Schaefer, Howard Beach, N.Y.

GENE HACKMA—played the title role in *The Lizzie Borden Story.*
Nancy Corvino, Pelham Manor, N.Y.

O. HENY—former short-story writer, reduced to one-liners.
James B. Martin, Hamlin, N.Y.

INGER ROGERS—Swedish star of Bergman's *Lady in the Glass Darkly.*
Vinnie Corvino, Pelham Manor, N.Y.

JOAN OF RC—patron saint of cola drinkers.
Wayne Dow, Sterling, Va.

LUCY LUCIANO—former underworld boss, known as "the Swedish Nightingale" following surgery in Stockholm.
Yonk Levine, Tallahassee, Fla.

CAPTAIN ANGAROO—host of Australian children's TV show, *Hopping Mad.*
Brian Bracey, Burke, Va.

BIGHAM YOUNG—melodramatic Mormon leader.
Carol Hodges, Mitchellville, Md.

MOSES ALONE—one-man basketball team.
Baynard Hare, N.Y.C.

JOHN LACKLAD—last of the Plantagenets.
Nancy Dow, Sterling, Va.

EVELYN WOO—founder of instructional classes in speed wooing.
Lottie Losle, Alexandria, Va.

ORLEY SAFER—Parisian customs inspector.
Herb Martinson, Wheaton, Md.

USS COLUMBO—warship named for John Paul Columbo, who said, "I surrender, dear."
Ellen Radliff, Boca Raton, Fla.

PHI ESPOSITO—president, Hockey Honor Society.
Neil Saunders, N.Y.C.

OGDEN NAH—truculent writer of light verse.
David G. McAneny, Landsdowne, Pa.

STEPIN ETCHIT—expert engraver, slow but sure.
Ted Berkelmann, Bronx

ANON LESCAUT—unidentified opera heroine.
Martin Blume, Sayville, N.Y.

CLARA BATON—founder and majorette, the American Red Cross Marching Band.
Scott Martinson, Wheaton, Md.

EDDIE CONDO—Evangeline Carey's favorite jazz guitarist.
Wally Olesen, Stamford, Conn.

ZBIGNIEW BRZEZINSKI—I didn't omit a single letter. Who would know?
Daniel Finkel, San Jose, Calif.

Competition Rules: One entry only should be sent to Competition Number 436, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by January 22. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the February 22 issue. Out-of-town postmarks are given three days' grace. **Postcards only, please.** ■

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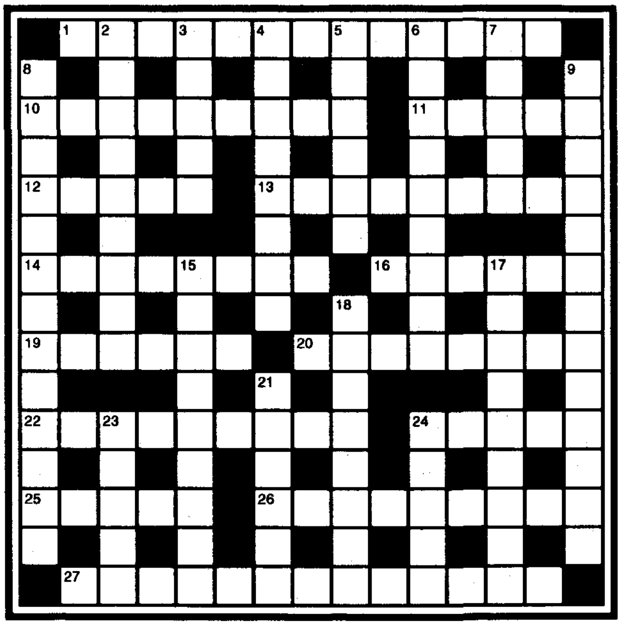
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Where the nursery king was doing the job of a parliamentary teller? (8-5)
10 For him, actions speak louder than the sound of words. (3-6)
11 Short walk around one Italian city. (5)
12 Old actor's natural growth. (5)
13 Arena takes time perhaps to revive. (9)
14 We have reason not to depend on such brutish intuition. (8)
16 A barrier's made from stones. (6)
19 His rag turns out to be crudely colourful. (6)
20 Brief excursion doesn't count at Lord's. (5, 3)
22 As a somebody I'm included in the malicious remark. (9)
24 Under emotional strain in the past quite possibly. (5)
25 What a rotten nuisance to reveal that listless feeling! (5)
26 Painfully stiff ham—cure it anyway! (9)
27 Absolutely astonished, but showing a lightning reaction? (13)



Down

2 Tyrant gets to bear heavily on the ragged poor outside. (9)
3 Is obliged to point to new seed. (5)
4 Secondary in address. (8)
5 Language with a rudimentary beginning and an ending. (6)
6 Workman not at home at first with this canoe. (9)
7 Ayr is in this country. (5)
8 It may lead to very dry letter-writing. (8, 5)
9 Condemned to punishment? That's no overstatement! (5, 8)
15 Something put between and into reins perhaps. (9)
17 Thin and erect, oddly mournful in tone. (9)
18 With luck, novices enter important parts of churches. (8)
21 "In that ——— light which beats upon a throne" (Tennyson). (6)
23 This drink is sure to be a hit. (5)
24 Mincemeat regarded initially as more insipid. (5)

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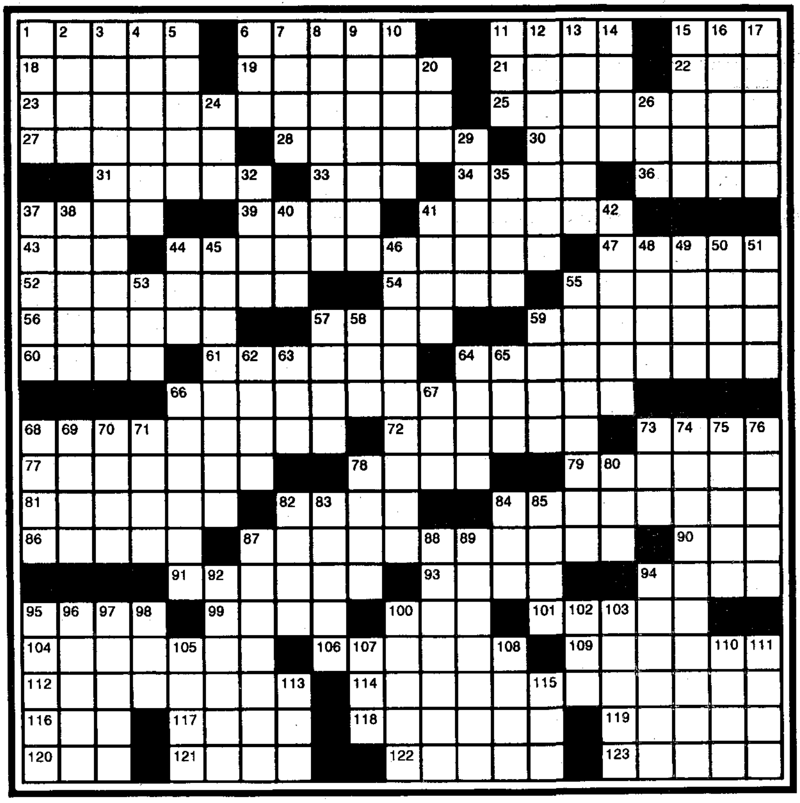
'BROADWAY ORIGINALS': CUE CROSSWORD/ By Maura B. Jacobson

Across

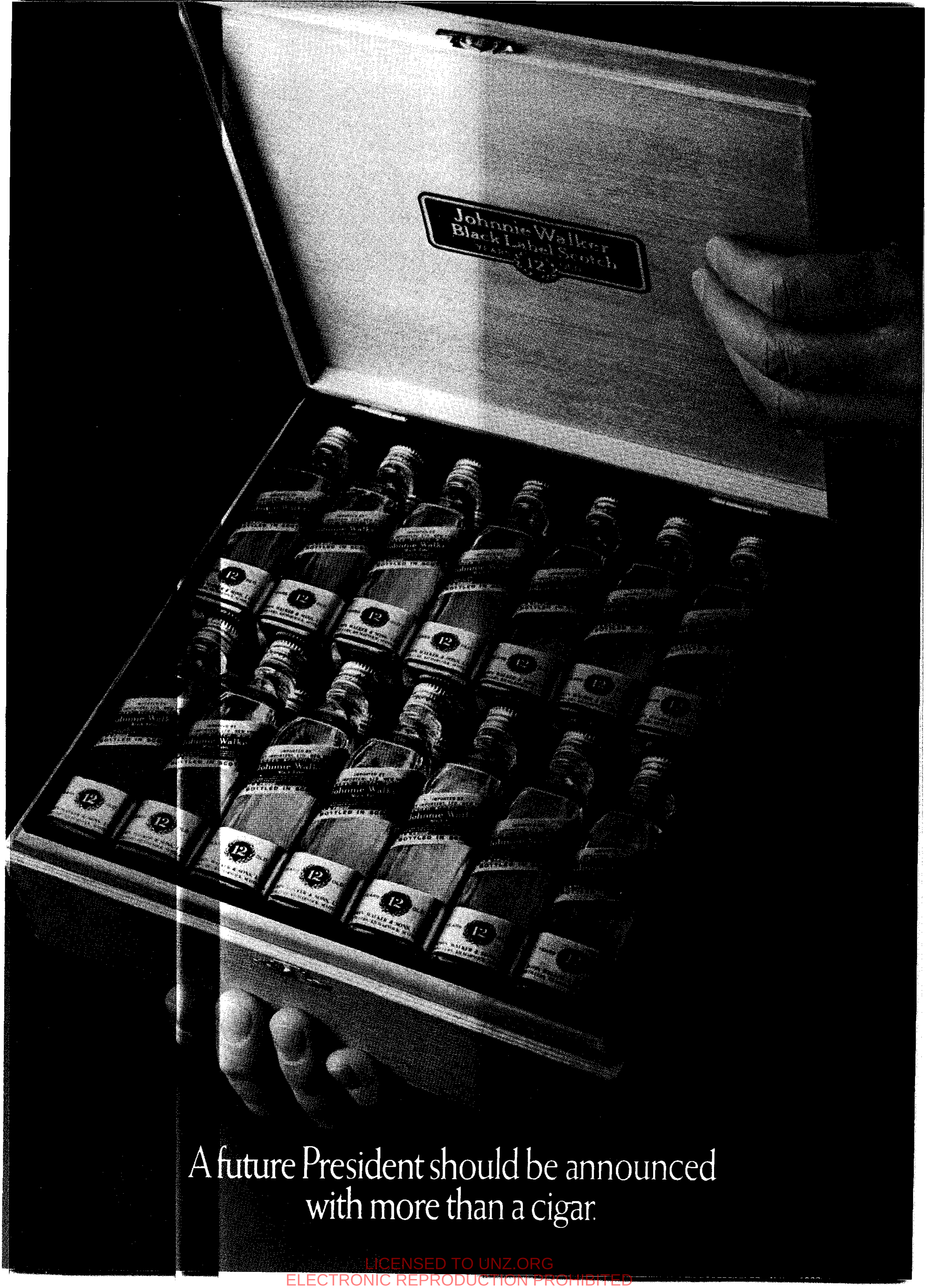
1 Gadget
6 Writer Maurois
11 —— effort
15 Kramden's vehicle
18 As red as ——
19 "Breaker ——"
21 Soprano Berger
22 "—— stranger in paradise"
23 Stanley Kowalski
25 Willy Loman
27 Established as fact
28 Capital goods
30 More chic
31 Skinflint
33 Same as 20-Down
34 Response to a joke
36 Elihu's college
37 King of beasts
39 De Mille film, e.g.
41 Ore of lead
43 Dawn goddess
44 Antonio Salieri
47 "Theirs —— reason why..."
52 West Indies islands
54 Zuider and Tappan
55 Close of day
56 Type of engine
57 "Hit Parade" singer Bea
59 Oatmeal, bran, etc.
60 Room in a casa
61 Gambler's milieu
64 Sweeney Todd
66 The music man
68 Fiorello
72 Medical rookie
73 By mouth
77 Use the O.R.
78 Alfonso's queen, et al.
79 Unscramble messages
81 Lax
82 City on the Moselle
84 Deserving compassion
86 Highfalutin one
87 Professor Higgins
90 Sound receiver
91 Knievel routines
93 A side of New York
94 Baseball's Speaker
95 Biblical twin
99 Melville opus
100 "Sayonara" sash
101 Wooden shoe
104 Space in front of a seat
106 Units of light
109 Jellied gasoline
112 Elwood P. Dowd
114 The man of La Mancha
116 Subway initials
117 Fury
118 "—— upon the midnight clear"
119 Witch's place
120 Scot's refusal
121 Egyptian sun disk
122 No longer hungry
123 Capital of Guam

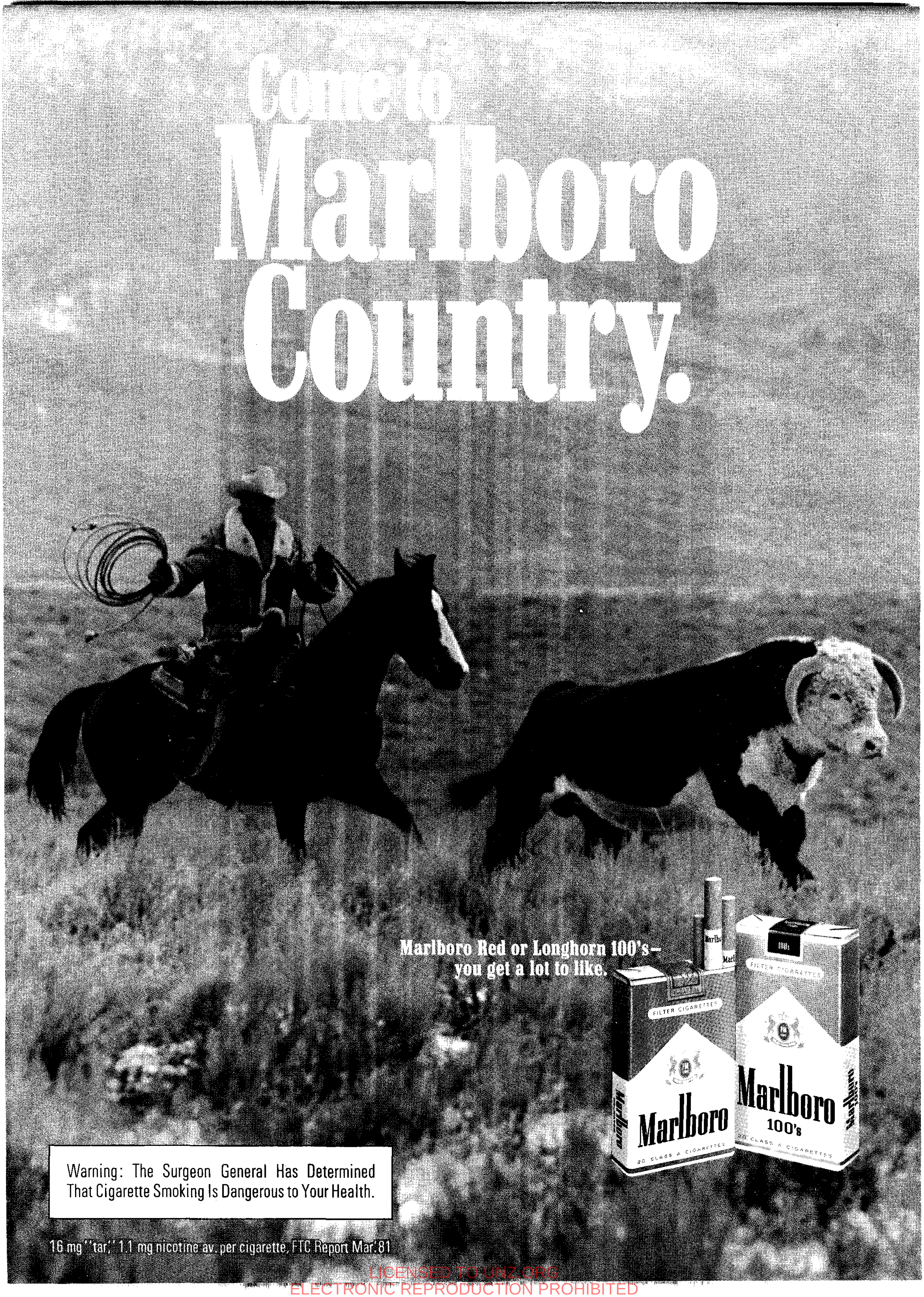
Down

1 Dickens's Sairey
2 Straight beam
3 Tevye
4 Brooks, formally
5 Siouan Indians
6 Envoy: abbr.
7 Author Ephron
8 Extreme in effect
9 Search thoroughly
10 Finalized
11 Slippery customer
12 Revivify
13 Kind of show
14 Jaipur V.I.P.
15 Flora and fauna
16 Botanical cluster
17 Buffalo hockey pro
20 Kindergartner
24 Dir.
26 Have a bawl
29 Fine-grained rock
32 Painter Magritte
35 On-tap brews
37 Starring roles
38 Old Greek region
40 Afternoon abbrs.
41 Secluded valley
42 Of an amphibian order
44 Seine land mass
45 At —— (come what may)
46 Emile de Becque
48 Unique item
49 Chinese scholar
50 End: comb. form
51 Honshu city
53 "Rose —— rose..."
55 —— none (best)
57 Sinewy
58 "Soldier" insect
59 Abbr. on a ticket
62 ——, Baker, Charlie
63 Anthem's fifth word
64 "—— Fall in Love"
65 After Japan or Siam
66 Pot and rib
67 Genetic abbr.
68 Rocky hills
69 Have a première
70 Jotting
71 Con —— (with energy, in music)
73 Wood sorrel
74 Sky Masterson
75 Dwight's opponent
76 Suggestive glances
78 Verb endings, once
80 "Ich bin —— Berliner"
82 "Ask —— questions"
83 Praise highly
84 After omicrons
85 Those who: suffix
87 Kind of sale
88 Du Maurier novel
89 Wet-weather garb
92 "She's —— for Me"
94 Hitting the bottle
95 Puckish
96 Calif. sawfish
97 Immie of a sort
98 Keats's was Grecian
100 Leaves out
102 Ampersand
103 "Can she —— cherry pie?"
105 Gumbo ingredient
107 Swiss canton
108 Ditto
110 Spinks or Blum
111 Pianist Hess
113 Hankering
115 Roulette bet



Solutions to last week's puzzles appear on page 102.


Johnnie Walker
Black Label Scotch
12
A future President should be announced
with more than a cigar.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